Tin Drum To Hearing In Ontario Censor Case

Canada's leading film trade paper

CineMag

71/4

Production Guide pp. 14-15
Trade Winds p. 4
In Transit p. 8
Flickers p. 13
In Release p. 16-17
Organizational News p. 18

No. 39 The Canadian Motion Picture and TV Industry Paper $1.00

An enticing reception line: the French minister of culture, director Gilles Carle, Carole Laure and Lewis Furey

At Cannes: Not All That Bad

CANNES — The thirty-third International Film Festival at Cannes was not a triumph for Canada. Neither was it the unmitigated disaster described by some.

The bare bones of the adventures are easily told.

Fantastica by Gilles Carle opened the festival to mixed reviews. Though many critics were quick to point out a certain schizophrenia in the film — the sections authored by Lewis Furey receiving praise, those by Gilles Carle breaking little new ground — the French press was polite. **Le Monde,** one of the more influential papers, was positive about the film. Judging from the "Critic's Stars" chart run daily in paper Cinema de France, **Fantastica** fared better than many of the films screened in the official competition.

Several nights later, Micheline Lanctôt's film **L'homme à tout faire** screened at the Director's Fortnight. As luck would have it, there was a general strike the next morning, so the film received no reviews save one in the communist paper "La Libération" which objected to the language spoken, among other things. Nevertheless, the organizers of the Fortnight report that the film received one of the warmest responses ever; there was prolonged applause from the viewers. The word of mouth was excellent.

On May 14, the two Canadian shorts were shown in a matinee package with all the other shorts. These screenings are usually greeted with monumental indifference by the press, and this year was no exception. Michel Bouchard's **La bien-aimée,** an erotic satire, was finally greeted with applause after some disgruntled hissing at mid-point. Norma Bailey's NFB short **The Performer** won the Special Jury Prize, one of 3 awards given to the shorts by the international jury.

The final film with Canadian interest in competition was **Out of the Blue** by Dennis Hopper. The Film Festival's bureau does not consider this film culturally Canadian and so it did not benefit from any Cinema Canada backing, despite the fact that it was filmed in Vancouver. The critical

INSIDE

Sales Agents Evaluate Canadian Performance

Much has been said about the Canadian performance at Cannes, but few figures have been released to back up the impressions of success or failure. The men who know just how well Canadian films did at the festival are the men who sell them: the world sales agents. CineMag met separately with David Raphel of I.C.M. Marketing, Andy Vajna of Carolco and Robert Little of The Original Film Company to hear how they felt about this year's sales. See page 5.

The Pirates Among Us

The first blow has been dealt to VTR pirates in Quebec. Producers are organizing themselves to hunt out the villains, take stock of the bounty and make the guilty pay. To everyone's dismay, the biggest pirates seem to be the schools. Fourteen junior colleges have been taken to court. See page 5.

Candy! Pop Corn! Soda! Read All About It!

Toward the end of April, Toronto hosted a meeting of the National Association of Concessionaires. New marketing techniques were analyzed as theatre owners and managers studied ways to increase the revenues from the candy stand. CineMag has a full report on pages 10-11.

ACTRA and Producers On Cool Terms

ACTRA has called for a strike vote, effective June 4 if the members so wish. And so starts a production season which already promises to be more difficult than last. Whether the talent and the producers will begin fruitful negotiations before it's too late is anyone's guess. See page 5.

CineMag every two weeks, to bring you the news

Cannes Performance Has Highs and Lows

(continued from page 1)

reaction was generally negative though ardent Hopper fans and the evening audience received it warmly.

On the market, there were about 20 films for sale. For films from every nation, this was a tough year. Initial asking prices were too high and the recession was making life difficult. The city of Cannes did what it could to depress things, first the worst weather the festival has seen in many years and, second, by simply outrageous prices for everything from pizzas to glasses of water.

In a turn about from last year, distributors were not interested in buying from product reels. Neither were they interested in unfinished movies, despite the time and effort which had gone into promotional material. If the film was Canadian, they wanted to see the finished product. This report came from I.C.M. Carolco and from the Original Film Company.

Canadian films on the market were more difficult for the press to see. First, there was no corporate publicity announced screenings, and the initial schedule was changed in the first days. Some producers expressed the desire not to have the press screen the films and others refused the press the right to review the films.

From the information available at presstime, one can only point to **The Lucky Star** by Max Fischer as having risen above the other films on the market. David Raphel of I.C.M., the film's sales agent, called the film "the festival sleeper among all films, Canadian or not." He reported that sales interest was terrific and wind of a major deal was blowing the last days. It remained unannounced at festival's end.

The film did win the Prix des Chouettes. This is a prize awarded by several of the major French newspapers and magazines to the film which a press jury judges the most appropriate for parents to take their children to. The winner of the prize gets free television publicity as well as print advertising in France. It is generally said that the box office gross for a given film distributed in France increases by 20% once the award is given.

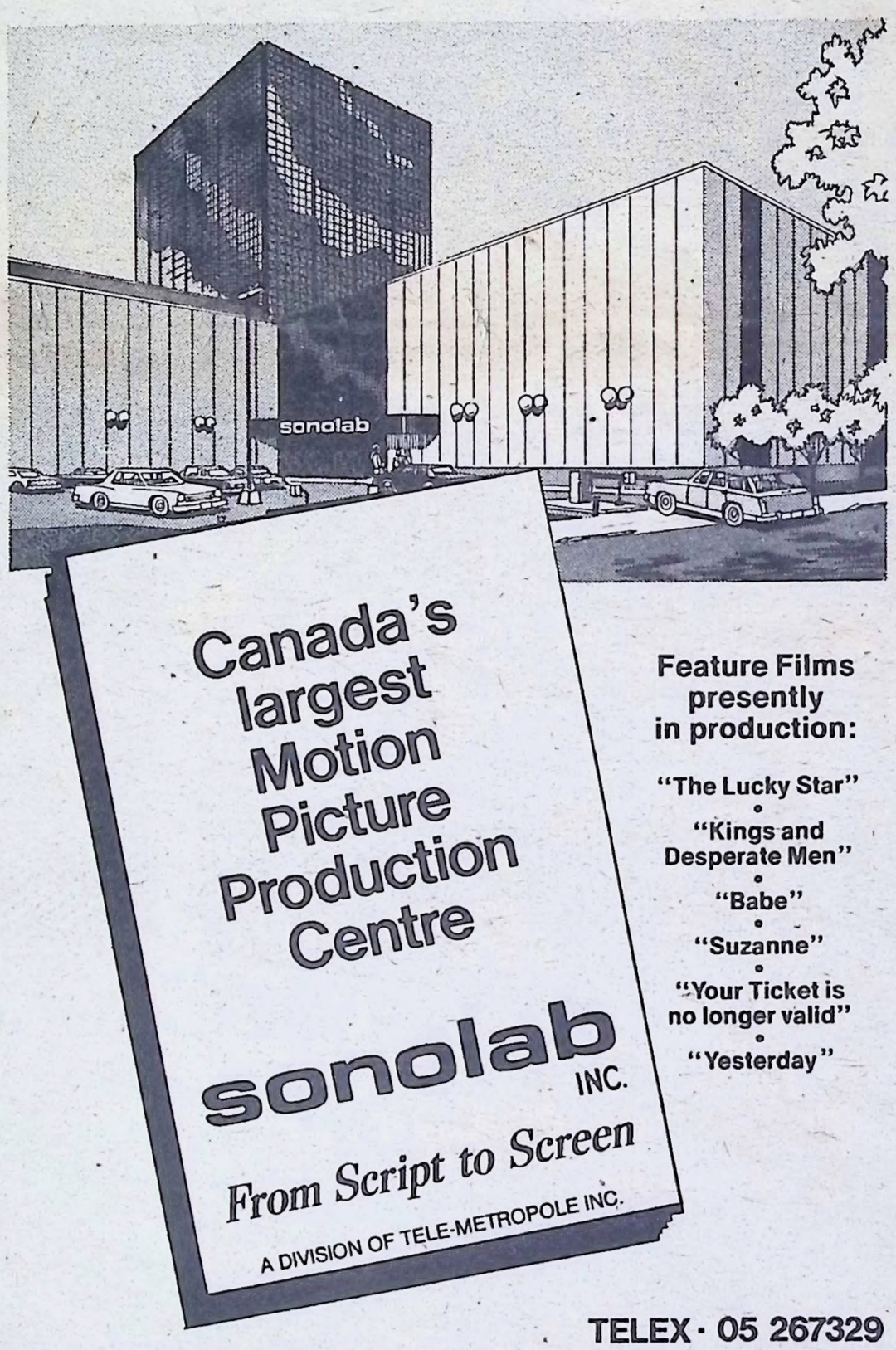
It is too soon for sales figures to be announced. Most of the sales agents were being cautious, indicating a year much like last year. The sales, however, are probably less evenly distributed this year. Wary buyers have probably put their money carefully into the better films, leaving the worse films out in the cold.

Pre-sales were negligible. Although "interest" was registered for many films, buyers are waiting until the films are finished, and will probably use MIFED to put their money where their interest is.

The biggest story is probably the one behind the scenes. After the super-hype of the Cinema Canada promotion last year, led by the CFDC's theme 'Canada Can and Does', and a similar but less effective promotion this year, there is real question as to whether the government will field a 'Cinema Canada' presence next year. Many sales agents feel this national promotion hinders them.

The question is complicated because, although Cinema Canada at Cannes is perceived as one entity, it is in fact two or three. The objectives of the Film Festival Bureau are quite distinct from those of the Canadian Film Development Corp, and different once again from the Institut Québécois de Cinéma. This year, each agency had one room and ran a fairly autonomous operation, although the CFDC and the IQC cooperated on marketing. A more detailed consideration of the workings of the agencies will appear in CineMag no. 40.

Certainly, the 1980 Cannes Festival will trigger serious re-evaluation of the government's involvement in film promotion and sales world wide. Among the many questions to be raised is whether the high profile the CFDC has created for itself over the last two years has been either wise or, finally, effective in terms of encouraging foreign sales of Canadian films.



Landmark Gears For Expansion

CALGARY — Landmark Cinemas are gearing for a May 30 unveiling of two new theatre houses, one is Saskatoon and a second in Medicine Hat.

Company gm Brian McIntosh reports (May 27) that the western chain's 850-seat house in Medicine Hat has been split by converting the existing balcony into a second auditorium. The Saskatoon site has been twinned.

The additions to the 73-theatre chain's existing interests are part of a long-range expansion scheme. Also on the agenda is a planned triple-screen site in Fort St. John, B.C. Landmark is now working on clearance from municipal authorities before commencing with the project, McIntosh says.

Meanwhile, the gm says introduction of Saskatchewan's new pay-tv system, Teletheatre, has not made any noticeable dent into theatre revenues in the province as yet. Teletheatre has been operating in three Saskatchewan cities since January 1, 1980.

Along with its expansion plans, Landmark is also embarking on a push to upgrade its facilities, says McIntosh, beginning with the new sites. He says the chain should be able to equip most of its theatres with Dolby sound within two to three years.

"But this is still a business where people come to see what's on the screen," McIntosh points out. "And let's face it, you could show **The Empire Strikes Back** in a terribly run-down house, and people would still go and see it."

TORONTO — VTR Productions Limited captured the **Golden Reel of Merit Award** at the International Television Association's 12th Annual Video Tape Festival in Las Vegas April 19. "Communication Skills" was produced for Gulf of Canada by producer Peter Llewellin of VTR and Don Edwards of Gulf who served as Executive Producer.

A total of 139 entries from around the world competed.

CineMag

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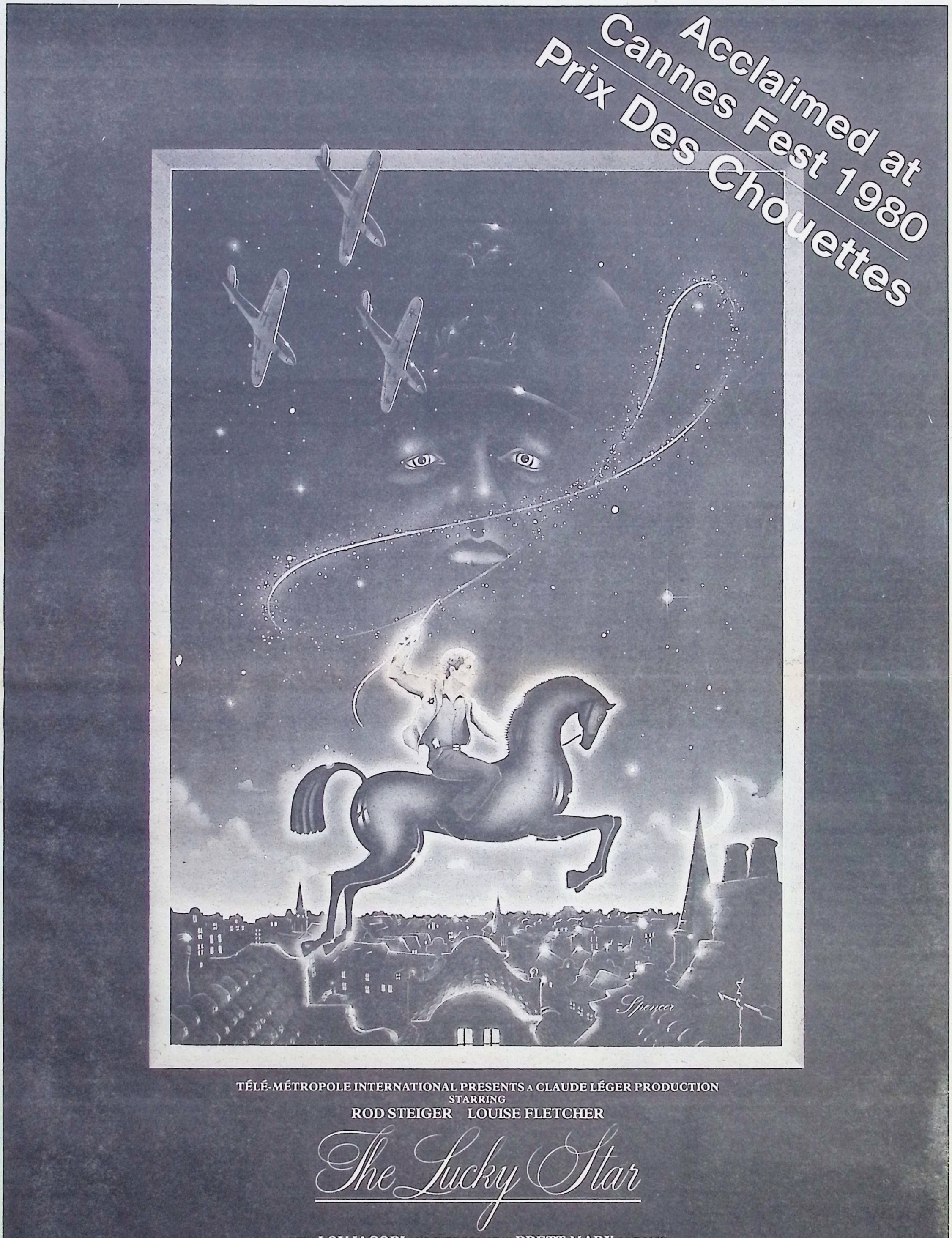

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Winner of Prix Des Chouettes, Star Selling Well

TORONTO — A $3.75 million public offering of investment units for Claude Leger's production of **The Lucky Star** is proceeding well, with about 25 per cent of all units sold as of May 20.

That from Nesbitt Thomson's John Edgell, who is supervising the national issue, comprised of 750 units valued at $5,000 each.

"Across the country, there are some hot and some cold spots," he says. "Particularly in the western offices, mainly Alberta, it's easier to persuade people to buy drilling funds than to sell movies."

The Ontario Securities Commission issued final receipt for the package May 13. Though Edgell says Nesbitt Thomson has until the end of June to close the issue, the firm is shooting for June 12 to wrap things up. At that point, Tele-Metropole International Inc. has agreed to purchase all unsubscribed units, provided the minimum of $1,875,000 (or 375 units) has been reached.

In what Edgell says is a first, the film was screened for potential investors May 15, with the offering in progress at that point for two days. He says the screening was viewed as an "educational" device to show clients just what the product was about; it was not intended as a press or media event. "The screening stimulated a strong amount of discussion," says Edgell. "It certainly interested a lot of people, and it turned off a couple of people, in fact, who made a judgement based on their personal emotional reaction to the story."

Edgell indicated to the prospective backers that some changes are anticipated before the final cut is released for theatrical showing.

Pic was repped at Cannes by International Creative Marketing (ICM). Edgell says the sales focus at this point, in keeping with the Cannes thrust, is on Europe. A North American theatrical distributor has not yet been secured, though interest has been expressed.

In any case, Edgell says no agreements will be signed prior to the closing of the issue, and no revenue from sales are expected before the new year.

Pic, shot in '79, stars Rod Steiger and Louise Fletcher, with 14-year-old Brett Marx playing the central character. Max Fischer directed a screenplay penned by five-time British Academy Award winner Jack Rosenthal. Frank Tidy (nominated for a British Academy Award for his work in **The Duelist**) was director of photography.

Ontario Libel Suit Withdrawn

SAULT STE. MARIE — A charge of blasphemous libel against a local theatre manager, and a principal with Toronto-based Villa Theatres Co., has been withdrawn by Ontario Attorney-General Roy McMurtry.

However, the Anglican priest who laid the charge after viewing a screening last fall of the comedy spoof, **Life of Brian**, says he's prepared to bring the issue before the provincial government if necessary.

Rev. Michael Eldred, who heads a congregation based about 40 miles from this Northern Ontario city, laid the charge Nov. 9. Defendants, prior to withdrawal by McMurtry, were theatre manager William Graham and Villa's Peter Sorok. The distributor, Warner Brothers, was not named.

After several months of delay, the case was to proceed by way of preliminary hearing May 20. But the Attorney-General's department notified Sault Ste. Marie's Crown Attorney that the matter would not be pursued.

According to one account, Eldred was informed by the department's deputy director that two lawyers who had viewed the film on behalf of the Attorney-General had found it funny.

Trade Winds

STOCKHOLM — Latest figures from Sweden show higher attendance and ever-increasing receipts at the theatre box office. Through Dec. 31, '79, gross receipts for the fiscal year (July-June) totalled over $53 million. Over 12 months, that translates to well in excess of $100 million in box office receipts — a record. The '78/'79 total was $97.5 million, an impressive $16 million above the previous year's figure of $81.5 million. Total admissions this year are expected to hit the 26 million mark. The bad news is that indigenous product has dipped to a 14 per cent share of the market — off six per cent from the early '70's. As elsewhere, American pix dominate audience attention; Yank product constitutes 16 of the top 21 grossers for the 1978/79 fiscal year.

NEW DELHI — With the addition of 820 new theatres built during 1979, India now boasts no less than 10,295 houses. Of that total, 6,232 are considered permanent structures, while the balance (3,963) are mobile (i.e. tents). Most of the additions were built in the country's southern region, which is also responsible for the bulk of film production activity. For the record, Canada's theatres totalled 1,374 in '78 (the last year for which stats are now available), 295 of which were drive-ins.

HOLLYWOOD — Steve Ross, board chairman of Warner Communications Inc., must be a popular man with the federal tax department. At a recent WCI stock meet, it was divulged that Ross earned over $5 million in '79 in salary, bonuses and other forms of remuneration. Bulk of the total comes from bonuses ($3.5 million) which dwarf Ross' actual salary (a paltry $350,000). Prime reason for the massive bonus figure, of course, was the firm's record showing during the year. Subsidiary Warner Brothers Distributing did its bit, copping a leading 20 per cent share of the North American theatrical market — five points above the nearest competition.

NEW YORK — "Awful but entertaining" is how Variety (April 16) describes Harold Greenberg's **Death Ship**, starring George Kennedy, Richard Crenna, Nick Mancuso, and Kate Reid. "So unlikely and absurd are the situations," goes the review, "that at times it's difficult not to be perversely intrigued with what could possibly occur to top the preceding event." Perversely intrigued or otherwise, audiences apparently agree: the Avco Embassy (Astral in Canada) release secured the number two spot on Variety's May 7 chart of top-grossing flicks. Pic opened at several Ontario locales May 16, after earlier runs in western Canada.

PEKING — Twenty-two years after television was first introduced to China, state-run China Central Tèlevision has initiated its viewers to the horror of dishpan hands and bad breath. That's right, that vilest of capitalist vices — paid advertising — has come to China's two networks, as per a policy shift that came into effect last year. Reports indicate that Japan's Toyota Automobile Co. recently paid $45,000 for the right to expound at length (six minutes, 50 sec.) on the joys of owning one of its products. Like all ads, the Toyota commercial was sandwiched between programs, thereby avoiding interruption. At present, estimates put the number of black and white sets at 3 million, while colour sets number a tiny 50,000. To date, most programming is of the educational variety, though sports programs, foreign-produced features, and to a lesser extent, weekly dramas, have made some incursions. Of the latter, U.S.-produced Man From Atlantis is one of the favourites.

BOSTON — Preliminary approval was given last month to three bills introduced in the (Massachusetts) State Legislature aimed at tightening censorship laws. The measures, all approved by wide margins, would effectively halt showing of skin flicks on cable television, more closely regulate sale of pornographic books, and tighten up procedures for the sale of obscene materials in general. Voting on the above proposals went 107-42, 113-36, and 126-24 respectively. Rep. Barney Frank was among the dissenters. "No one was elected to the house based on their qualifications as a movie critic," he's quoted as saying. General Cinema Corp. of Boston, you may recall, refused to screen United Artists' **Cruising** in 33 of its houses back in February after objecting to pic's raunchiness. Massachusetts has historically taken a hard line on porn, thanks to its Puritan traditions.

HAMBURG — **Matt and Jenny**, a 26-part wilderness adventure series which aired last season on the Global web, is one of several series up for international syndication under auspices of Polytel International. The German-based subsidiary of the Polygram group was a co-producing partner (along with Global and Ralph Ellis' Manitou Productions) on the project, shot at the Kleinburg studios last summer. Other co-productions had Polytel linking with the BBC to produce **Prince Regent** and the 13-episode **Cosmos** series. PBS also participated in the latter arrangement.

LONDON — Britain's much-criticized quota system for feature pix may be on its last legs. A new Films Bill, likely to become law by year's end, empowers the British Dept. of Trade to scrap the system, which requires exhibs to play a standard portion of homegrown or Common Market offerings each year as part of the programming slate. Due to a drop in the number of marketable features from indigenous or European sources, exhibs have pressured the government into reassessing the system; hence the new bill. American pix, of course, are strongest of the imports — constituting fully 51 per cent of all features registered for playoff. That figure is up from only 40 per cent a year previous. By comparison, the number of British and EEC quota features totalled 80 of 274 total features — or less than 30 per cent, which is the established quota level.

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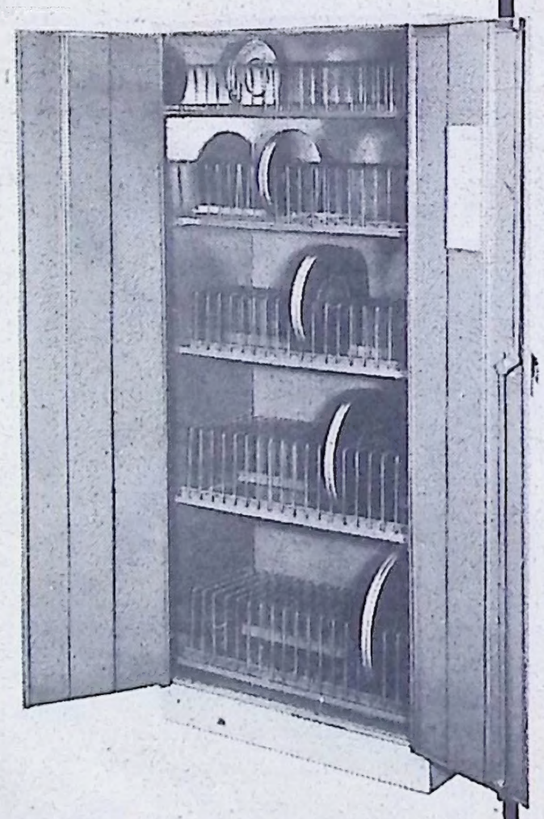

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Cannes 1980

World Sales Agents Speak Plainly About Films

CANNES — This is the year in which Canadian producers reap the fruits of the boisterous promotions launched at the Cannes Festival in 1979. In too many cases, the fruit this year is bitter.

On the last day of the festival, May 22, CineMag spoke in separate interviews with three of the men who sell Canadian films to foreign distributors: David Raphel, president of I.C.M. Marketing; Andy Vajna of Carolco and Robert Little of The Original Film Company. Their opinions dovetailed on all points as they talked about the past, present and future of Canadian films.

"The influx of tax shelter money has brought too fast a growth," comments Raphel. "In the last two years, the government has gone a little fast in promoting a large number of subjects, some of which were not ready to be made." The out-come, all agree, has been too many features going in to production before an adequate infrastructure was built.

"The weaknesses derive from the system: the availability of secondary actors, of technicians. In some cases, technicians are being invented over-night. There's no time to train them," continues Raphel.

Little comments on the new generation of filmmakers and technicians, people who would not have been able to make films if the government had not encouraged investment. "If, when all the films are completed, we see that these people were talented and able to make commercially viable films, then the industry will flourish. If, on the other hand, they show little talent, then even with the government's help, they will find it difficult to go forward."

Selling films in Cannes this year wasn't easy, regardless of the nationality of the film. Bad weather, high prices and a "tremendous amount of product" were the reasons given by Andy Vajna for the tough year. Nevertheless, Canadian films were harder to sell than others. "If it's a Canadian film, I want to see it," was the remark Vajna heard most from the buyers. The general consensus is that Canada over-sold last year, promising quality films which it failed to deliver, and hurting its reputation in the process.

Of the $23 million in sales tallied at the end of Cannes 1979 according to Canadian Film Development sources, $9 million were in pre-sales — sales made on films not yet completed or not yet shot. Many of these buyers have been sorely disappointed with the product they have received.

"It's easy to show some advertising material and say that the picture costs $10 million when it only costs $6 million," says Little, "but you can only do that once or twice. Then the people say 'last time, you said it would be like this and it wasn't, so why should I believe you this time?'"

Raphel's evaluation is more specific. "There is too much profit written into some of the budgets. That will stop when producers want to act correctly... but you can't have an industry unless you have many producers from which arise good ones and bad ones."

Vajna put it differently. "The key is making a film rather than making a deal. In any business, sales is the name of the game. You must listen to the distributors."

The general feeling is that the broad promotion last year, spearheaded by the CFDC campaign 'Canada Can and Does' has boomeranged. It raised expectations as to the type and quality of Canadian films, expectations which most producers are not meeting.

The corporate campaign also focussed attention on the 'Cana-

(continued on page 6)

ACTRA Out on June 4 If No Progress In Sight

TORONTO — Those on-again, off-again contract talks between Canadian producers and the 6,500-member Association of Canadian Television and Radio Artists (ACTRA) are off again — until producers return from Cannes.

And unless agreement is reached or significant progress is made, the performers and writers' union may be on strike by June 4. That's when results of ACTRA's referendum strike vote called April 17, will be due.

Talks between reps of the union (Margaret Collier, Stephen Waddell), and the producers (Chalmers Adams, repping the Canadian Association of Motion Picture Producers, the Association des producteurs de film du Quebec, and the Canadian Film and Television Association; Guy Gauthier on behalf of the National Film Board) began the day the last collective agreement expired — March 31. Negotiations halted while representatives solicited opinions from their respective memberships on proposals tabled, and resumed briefly before the Cannes exodus again brought them to a standstill.

Contacted by CineMag May 23, ACTRA President Jack Gray would say only that "useful discussions" were taking place prior

(continued on p. 8)

Threatened With Court Action, Hearing Soon

TORONTO — Controversy continues to surround Ontario Censors over their decision to request cuts to **The Tin Drum.**

Aubrey Golden, legal counsel for the film's Canadian distributor, New World-Mutual Pictures, announced at a May 27 press conference that he has requested a public hearing with the full Board. As of May 28, the Board had not responded to his request. (CineMag was informed that Board chairman Don Sims was on vacation.)

Golden said he had launched legal action against the Board prior to the press conference but now elected instead to pursue the Board hearing. He said stories which appeared in a local newspaper during the previous week indicated that the Board had held secret votes (the first, May 2, the second, a week later) on the issue that were suppressed from the public and the distributor.

Further, Golden said correspondence sent to the Board chairman by the distributor was not shared with the Board itself.

"We feel we have been manipulated and the Board members have been manipulated," Golden said.

Reports in a May 17 edition of the Globe and Mail revealed the secret votes, Golden said. Per the story, the majority of the seven member Board voted both times to request only one cut — a 23 second segment agreed to by the director in the English version.

A final Board vote was held May 15, which Golden says followed his own offer to submit theEnglish version (cut) for approval. That vote showed that a majority backed a request for three cuts.

"At least four of them (Board members) would have had to virtually reverse their position — something they were unprepared to do for two weeks and through two votes," said Golden.

Moreover, in a letter dated May 22 and received May 24, Golden said the Board denies any decision was made May 2. And in a telephone chat with Sims, Golden said he learned his written offer to submit the English version was not shared with the Board members.

"I was appalled and frankly, I thought members of the Board would be too," he said.

Golden indicated the proposed court action was to proceed on a question of "preceedural fairness" with the intent to subpoena Board members to testify as to their voting record. But the distributor choose to avoid a "messy" public display, he said.

Still, Golden said court action has not been precluded, and he warns that unless a speedy resolution is found, his offer to submit the English version will be withdrawn.

The film itself has now been passed, uncut, in B.C., Quebec and Manitoba. Box office thus far has been generally.

SADA Sues Pirating Schools

MONTREAL — Fourteen of Quebec's junior colleges (CEGEPS) are being sued for $990,400 by the Société pour l'avancement des droits en audio-visuel (SADA). The charge is pirating audio-visual material.

SADA is a private company to which some 30-odd production houses have contracted the rights for VTR reproduction of their a-v productions. Its mandate is to "commercialize" these rights through sales and licencing, and to police infractions.

SADA has corresponded with the CEGEPS, and with the ministries concerned in Quebec City, for over a year about the problem of pirated copies of a-v material. It has furnished copies of the Copyright Law to all, and has proposed amicable resolutions to the problems. Having met with no success, it has now taken the schools to court.

The problem of a-v pirating in the schools and colleges of Quebec has reached gigantic proportions, according to SADA. Whereas schools in Ontario spend $11 million a year on a-v documents, Quebec's schools spend about $2 million, according to SADA sources.

Still, the same colleges which spend so little, boast libraries of up to 50,000 illegal documents. SADA, catalogues in hand, decided to act.

On May 26, a federal court charged the following colleges: Ahuntsic, Maisonneuve, Montmorency, Vieux-Montreal, Rosemeont, Edouard-Montpetit of Montreal; Lévis-Lauzon, Sainte-Foy, François X. Garneau, Limoilou of Quebec; and the Cegeps of Valleyfield, Shawinigan, Jonquière and Chicoutimi. It issued an order, restraining the schools from destroying the documents on hand, and giving SADA free access to the colleges and their a-v libraries. SADA will prepare an "exhaustive inventory" of the illegal documents on hand.

(continued on page 17)

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Two Go For Quadrant

TORONTO — David Perlmutter, President of Quadrant Films Limited, announces two film development deals via Velvet Film Production Ltd., a unit of Quadrant.

First deal on the Perlmutter/Velvet slate is a joint venture in association with Michael Gilbert of Los Angeles on **100 Proof,** based on an original story by Joseph Adelman dealing with a Jewish-Canadian family dynasty during the prohibition era. Pic will be filmed in the spring of '81, and Adelman is also writing a novel based on his story.

Second project on the slate is **Cynthia's House,** based on a gothic-suspense screenplay by Barrie Hale. It's a joint venture between Perlmutter, Velvet, and Jerome Simon (who exec produced Film Consortium's **Circle of Two**). Simon earlier teamed with Perlmutter on the suspense-mystery **Double Negative,** on the trading block at Cannes via Perlmutter's Compass Sales.

Kissing Starts

MONTREAL — Kissing starts Wayne Rogers and Marie-France Pisier are starring in **French Kiss** which began shooting here this month. Also featured are Lloyd Bochner, Samantha Eggar and Patrick McNee.

Shooting takes place in Montreal and New York City over a 9-week period.

An F.K. Productions (Astral) Ltd. production, **French Kiss** is directed by Roger Vadim, who most recently filmed **Night Games.**

Executive producers are Harold Greenberg and Robert Kline, with Greenberg, president of Astral Bellevue Pathé Ltd., also serving as producer.

Round Two For Rocker Sales

TORONTO – A secondary issue of investment units in Hal Roach Studios' **Off Your Rocker** is skedded to begin in mid-June.

At that time, a package of 216 units, valued at $10,000 each (for a total of $2.16 million) will hit the market. David Allen, of Mead and Company Ltd., the pic's selling agent, says the offering will close no later than October.

As per regulations established by the Ontario Securities Commission (where preliminary for the secondary issue was filed May 16), a secondary issue must terminate no later than 12 months following completion of principal photography on a given project. **Off Your Rocker** wrapped Oct. 5, 1979 in Toronto.

The initial public offering of 306 units of $10,000 (total: $3.06 million) was conducted last fall, also through Mead and Co. Allen confirms that the value of the secondary issue represents the number of unsold units carried over from that sale.

As with a number of other offerings during the past year, however, he points out that a small number of investors retain the option of holding on to all unsold units once the closing date arrives.

Allen says screenings of the completed flick should aid in attracting investors, and Mead is currently planning such screenings to coincide with the offering. "They (producers Norman and Earl Glick) have got a pretty good looking piece of product", says Allen, who expresses confidence the secondary issue will be more effective than its predecessor.

Off Your Rocker, a drama-comedy starring Dorothy Malone, Milton Berle, Lou Jacobi, Red Buttons and Helen Shaver, was directed by Morley Markson.

Manilow To Tribute

TORONTO — Singer/composer Barry Manilow, will compose, produce and record the theme song for the recently-lensed motion picture **Tribute,** pic's producers announce. Shot earlier this year, the $5 million film stars Jack Lemmon, Robby Benson, Lee Remick, Colleen Dewhurst, John Marley, Gale Garnett and Kim Cattrall.

Tribute marks the first time that Manilow has composed a theme song for a motion picture, and the second time he has recorded one, the first being the Academy Award-nominated song, — "Ready To Take A Chance Again", for the motion picture **Foul Play.**

Tribute's theme song is entitled "We Still Have Time", and will be recorded on Manilow's forthcoming album to be released by Arista Records this Fall. Collaborators on the project are Bruce Sussman and Jack Feldman, who have written lyrics for such Manilow tunes as "Copacabana", "Losing Touch", "(Why Don't We Try) A Slow Dance", and "You Could Show Me".

Musical score will be composed by Ken Wannberg.

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Sales Agents Speak Out

(continued from page 5)

dianness' of the features. This identification, due to the mediocre quality of so many films, is playing against the films.

"We have tried hard to delabel Canadian films," reports Vajna. "The government has tried everything to nationalize the films... in some ways, the country is working against us."

In general, no pre-sales were being made this year. Neither were people buying from product reels. The distributors hear that a film is Canadian and react with 'I must be careful. I must not buy blind,' states Raphel.

"Now it's time to forget throwing the Canadian flag ahead of the films," he suggests. Better to let good films create a reputation for Canada.

Raphel, who met with government representatives both in Montreal, Toronto and in Cannes, reports that there will be no more heavy 'Cinema Canada' approach at future Cannes festivals. "It is not really a success for Canada because so many of the films are weights. Good films do not profit from the fact that there is a government behind them."

The expectations created by the promotions last year may also have caused an over-reaction in Canada about the 'failure' of Canadian films at Cannes. Carolco reports that they are "not unsatisfied" with sales this year, and I.C.M. estimates that while "quantitatively, this festival may not be as good as the last one, it's going to be o.k. for quality pictures."

In the long run, Canada will have a record, much like any other nation. "Take France, for instance," suggests Raphel philosophically. "Does it make five good, international pictures a year? I can probably name five very good Canadian films today. For a new industry, this is a remarkable success. The fact that there are 6 or 7 average pictures and 20 very bad pictures is only normal. It happens in every other industry."

All three sales agents hoped that the government would continue its tax shelter long enough for the winnowing out to take place. "A number of people have made films and sold films in the wrong way," comments Raphel. "Producers who did this are going to collapse and disappear."

As far as I.C.M. is concerned, the relationship with Canadian producers will be on-going. "I have complete confidence in the people at the CFDC. They will be able to bring the results which one was hoping to have two years ago. I have convinced my colleagues that we should continue to stay very near to the Canadian situation," he reports.

What wth Carolco's new partnership with Jarnac and its commitment both to sales and interim financing, the industry should be encouraged. The luke-warm reception at Cannes this year is seen by the men who sell Canadian films as a necessary reaction. It will serve in the long-run to force some Canadian producers into line, making Canadian films competitive in the world market.

For the moment, the world sales agents are best placed to sample our products, and to compare. They seem sure that the Canadian government is listening to their suggestions.

CRTC Hears Merger Case

VANCOUVER — The Canadian Radio-Television and Telecommunications Commission (CRTC) launched hearing here May 20 into the proposed takeover of Premier Communications Ltd. by Toronto-based Canadian Cablesystems Ltd. (CCL).

CCL's bid to merge with Premier, if successful, would make the cable firm one of the world's largest and give it fully 27 per cent of all Canadian cable subscribers. At present, CCL and Premier run one-two among Canadian cable companies.

CCL's chief exec Ted Rogers, informed the Commission during the third day of hearings that the cable giant has secured commitments from two banks to borrow the money needed — $65 million — to complete the transaction and proceed with extensive service improvements to Vancouver's cable operations. As outlined in its mammoth, 366-page brief to the CRTC, CCL plans to increase the number of channels to Vancouver subscribers from the present total of 15 to 35; an experimental program would be undertaken using part of the Vancouver subscriber base, providing various types of pay-TV, interactive services, satellite TV service and transmission of information via Telidon; and CCL would push the sale of converters to ensure high access to new channels.

Total cost of the takeover would actually be over $86 million, but Rogers assured the CRTC that $34 million would come from CCL's own resources. The cable firm is vying for 50.4 per cent of Premier shares now owned by the Vancouver group; combined with 18.4 per cent purchased (pending CRTC approval) from the American CBS network earlier this year, and an additional small percentage acquired prior to the CBS purchase, the total would give CCL in excess of 75 per cent of all shares.

CCL has also assured the Commission in its brief that Premier's management would continue to run the Vancouver operations, while also assuming operational responsibilities for CCL's interests in the western U.S. and Canada. CCL meanwhile, would take over Premier's Toronto operations, and forfeit over 50,000 of its own subscribers from the Metro area to allow local municipal boundaries to better coincide with cable company boundaries.

Key issues in the takeover proposal include concentration of ownership, regional autonomy, and from CCL's viewpoint, the long-range ability of the Canadian cable industry to compete with U.S. firms. CCL has argued in past that only a well-established firm with sufficient resources would be able to finance the comprehensive research and development needed to remain competitive once regulators open the doors to a full range of satellite and other services.

The company has had its critics, however. Most notable at these hearings have been Andrew Roman of the Association for Public Broadcasting in British Columbia, and writer Herschel Hardin, representing Capital Cable Co-op of Victoria. Latter has called for adjournment of the hearings to allow Parliament to respond to questions about its stand on concentration of media ownership.

CBC MIP Sales Hit $ 1 Million

TORONTO — CBC-TV's Export Sales department racked up about $1 million in sales last month at MIP-TV.

Among the big sellers were episodes of **The Great Detective,** 21 of which were sold to China. An additional 125 hours of programming was sold to Venezuela, Costa Rica, Columbia, Greece, Chile, Puerto Rico and Panama. Among programs sold were **The Beachcombers,** CBC's long-running west coast family adventure series, segments of the **Music of Man** series, **Flappers,** and the web's popular **Superspecials.**

Export Sales sent a five-person contingent to the TV market, including marketing director Robert Field, export sales officers Gizelle Mondou and Rob Straight, distribution manager Dennis O'Neill and Charles Salzon, administrative officer.

No Baby On Sask Pay

SASKATOON — **Pretty Baby,** a film that raised considerable ruckus in Ontario and Saskatchewan when censor and classification boards, respectively, refused to allow it into theatres, will likely not be shown on this province's new pay-TV system.

"We're not actively considering it at this time," reports Ian McCallum, exec director of Cablecom Corporation, operator of Saskatchewan's three-city, closed-circuit system, Teletheatre.

The Louis Malle film, which stars Brooke Shields as a pre-teen prostitute, appeared recently in a company program guide. But McCallum says the audience appeal factor, rather than the film's controversial subject matter, weighs against its showing on Teletheatre. "When you're scheduling a service like this, you've got to take all programs into consideration before you plan a monthly package," says McCallum. "That particular program was not a blockbuster... though there was a lot of hype about it."

When a local film society included **Pretty Baby** in its programming guide, McCallum says subscription requests "shot up," but people were later disappointed with the film itself. "In our first year of operation (Teletheatre launched activities Jan. 1) we're trying to establish credibility, so we don't know if we can afford to schedule it," says McCallum. Once the system is more established, he says the film may find a more "appropriate place" in the schedule.

"To take a film of dubious consumer interest and run it just for its own sake... is questionable."

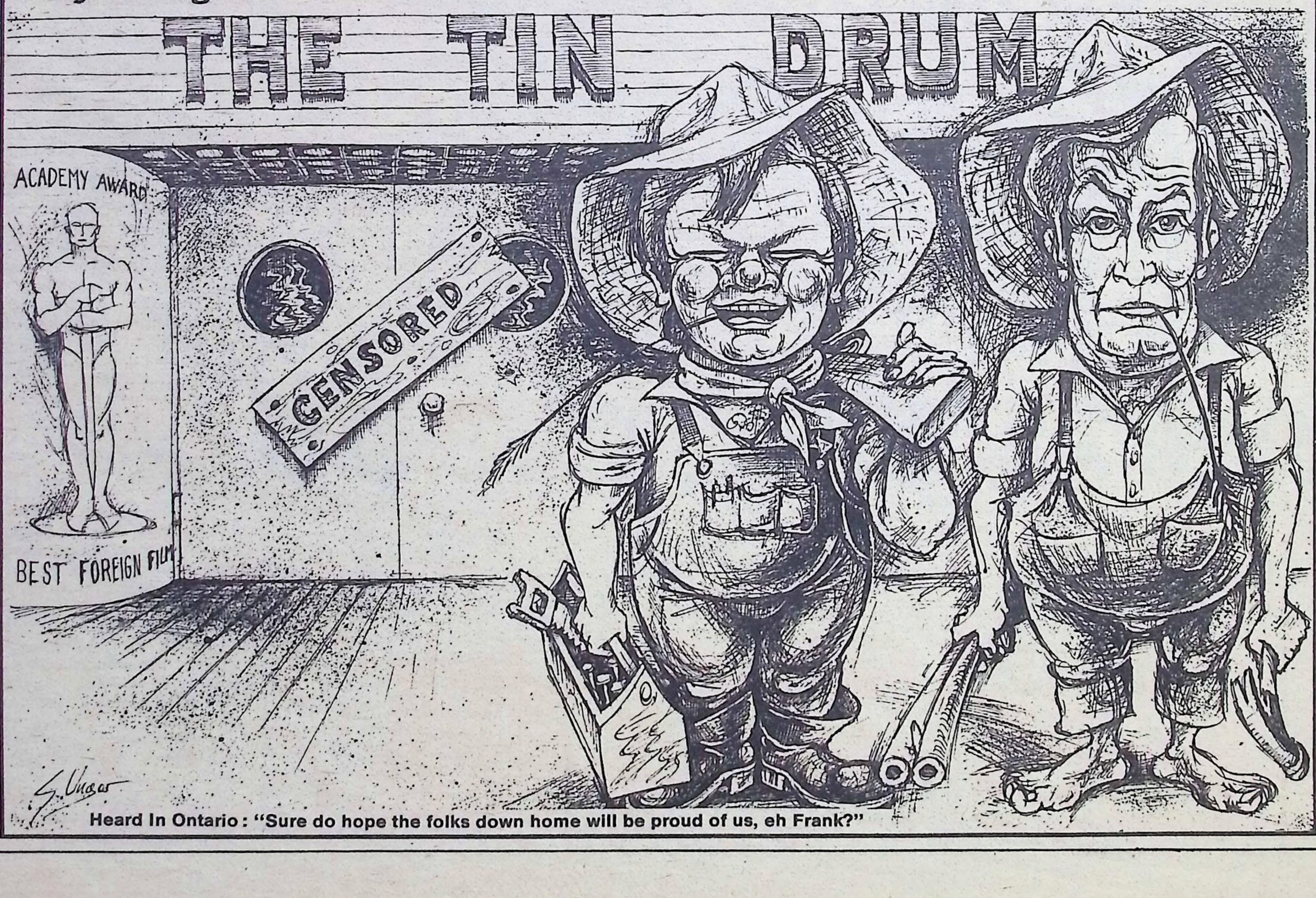
McCallum points out that Teletheatre, the first pay-TV system in Canada, is currently outside the parameters of government regulators. The company is owned by a consortium of partners from private, co-op and government sectors. Latter's interest in the scheme is 30 per cent.

CRTC Will No Longer Arbitrate Private Disputes

TORONTO — In a statement issued May 22, the Canadian Radio-television and Telecommunications Commission (CRTC) announces it will no longer become involved in private disputes.

The Commission says it will not intervene in matters outside the parameters of the Broadcasting Act on behalf of an outside party. In past, the CRTC has been requested to furnish information, such as tapes from hearings, for use in court cases involving broadcasters. The Commission will no longer provide such assistance, it says, and recommends that lawyers proceed through the courts instead.

by George



Heard In Ontario : "Sure do hope the folks down home will be proud of us, eh Frank?"

In Transit

A flurry of staff changes in several quarters occurred just prior to this year's Cannes summit. At Montreal's RSL Films, producers **Robert Lantos** and **Stephen Roth** announced (April 25) the appointment of three staffers : **Howard Lipson** (v.p., administration and development), **Shelley Gaffe** (script supervisor), and **Lana Iny** (publicist). Lipson, formerly production coordinator at Astral Films, will help package and market RSL's offerings ; Torontonian Shelley Gaffe will review and help develop submitted material ; and Iny, a former freelance unit publicist with Berger/Novek and R.S.L., will handle advertising, public relations and unit publicity. The additions bring RSL's permanent staff to 13.

Meanwhile, RSL's **Wendy Grean** has been upped to post of v.p. in charge of production after three years with the company.

At Charles Chaplin's International Film Distributors Ltd., there's a new theatrical sales manager. **Terry Guiry**, a former IFD staffer who has spent 18 years with various indie and U.S.-based distribberies, is the new man. Per a company statement, IFD is now embarking on a campaign "to substantially increase the number and quality of its releases." Chaplin has been conducting discussions with an eye toward involvement in production financing on Canadian projects, certifiable or otherwise.

The Canadian Film Institute and Canada Council also announce shuffles. CFI's **Frederik Manter** and **Judith Crawley** have pegged **Kelly O'Brien** as new director of the Ottawa International Animation Festival. O'Brien, assistant director of CFI's '76 and '78 animation fests, is also a member of the executive board of ASIFA, the international body that oversees animation activity worldwide. Manter is the festival's outgoing director (and CFI's exec director).

Canada Council director **Charles Lussier** annouced May 1 the appointment of **Vera Norman** and **Mary Sullivan** to fill vacancies caused by departures of **John Cripton** and **Michael Tabbitt**. Norman becomes acting general manager, while Sullivan assumes responsibility as acting general administrator of the Council's touring office. Both have been with the Council for several years.

Producer **Ron Cohen**, who has just completed an in-house restructuring of his company, has appointed some help : **Michael Weinburg** joins the firm as director of business affairs ; producer **Alan Simmonds** (Head On) will serve as resident line producer ; and, as previously reported in CineMag, **Patricia Johnson** becomes director of creative affairs.

Split-up of casting directors **Stuart Aitkens** and **Claire Walker**, who together formed Canadian Casting, signals the debut of a new partnership between Walker and **Dierdre Bowen** : Walker-Bowen Inc. Aitkens, meanwhile, retains the old company banner.

As previously reported, publicist **Maureen O'Donnell** has been pegged director of TV pub/promo for CBC's English-track web. Former Stephenson Ramsay O'Donnell staffer **Janice Kaye** has also joined the network's publicity staff.

Still with the publicly-owned network, **Ivan Fecan** assumes a new post as program director at flagship station CBLT-TV (Toronto). He was news director at CITY-TV.

The National Film Board's Toronto office is short one staffer, with the exit of information officer **Lorne Mitchell** last month. His destination isn't known.

Famous Players Ltd. has lost an exec as well — and gained him back with one motion : ex-Toronto district manager **Allen Bell** is now head of the chain's Maritime region, based out of Halifax. He's been with Famous for over 22 years.

And at the Canadian Radio-Television and Telecommunications Commission (CRTC), a couple of recent appointments. **Ralph Hart** becomes director-general, broadcast programs, and **Larry Durr** assumes new duties as director-general, planning/development.

A quick survey elsewhere reveals the following changes : the Canadian Cable Television Association announces that **Gerald Lavellee** is its new coordinator of community programming ; Merrill Lynch, Royal Securities, a firm heavily involved in feature film financing in Canada, announces appointment of **Anthony de Werth** to the company's v.p. post after a year's stint as a Toronto office manager; Selkirk Communications president **J. Stuart MacKay** names **R.C. (Bob) Short** to the position of vice-president, corporate development; Canwest Communications' **I.H. Asper** taps **Donald Coyle** as the firm's new president and chief executive officer; and **Philippe de Gaspé Beaubien**, board chairman for Telmed Communications Inc., appoints **Keith Campbell** as company president.

As reported in the last issue of CineMag, ex-Columbia branch manager **Wayne Case** has taken up residence at 20th Century-Fox' offices in Toronto, signalling the departure of veteran Fox gm **Vic Beattie**. And as predicted, Fox' ad/pub/promo chief in the same office, **Dianne Schwalm**, has turned in her resignation notice, effective May 30. She's bound for Warner Brothers, replacing Al Dubin's successor, **Bob Richmond**. It's not yet known where Richmond is headed next.

(continued on page 9)

Hog Wild Loose In S. Ontario Trial

TORONTO — Michael Skewes, general sales manager of New World-Mutual Pictures, announces a June 6 launch in several southwestern Ontario situations for Filmplan's **Hog Wild.**

New World will be going with 25 prints initially, with plans to open in all major markets. Pic, shot in '79, is a youth comedy aimed at the 13-18 crowd. Directed by Les Rose and written by Andrew Peter Marin, the film stars Patti D'Arbanville, Michael Biehn, Tony Rosato and Keith Knight, among others.

Claude Héroux produced, with Filmplan's Vic Solnicki and Pierre David lining up as exec producers, along with Stephen Miller.

Hog Wild was oneof three Filmplan efforts picked up for Canadian distribution by New World-Mutual, the others being **Scanners** and **Dirty Tricks.** Latter two, also shot in '79, will open in January and February of 1980, respectively, Skewes reveals. American distribution is via Avco Embassy.

Comedy Team Tops Hockey

TORONTO — The CBC says an A.C. Nielsen television audience survey covering April 7-13 indicates that **The Wayne and Shuster Comedy Special** which aired April 13 pulled an audience approaching 3 million, placed ahead of the three NHL telecasts that week.

The top five shows seen on CBC-TV during the week April 7 were: **M*A*S*H,** with an audience of 3 million; **The Wayne and Shuster Comedy Special** (2.76 million); the **NHL** Tuesday game (2.70 million); the **NHL** Saturday game (2.62 million); and **Disney's Wonderful World** (2.56 million).

June 4 Is The Date

(continued from page 5)

to the break, and that the major stumbling blocks to an agreement remain under negotiation. As elicited in a union press statement, they are:

- a producer's demand for a nine-hour work day, replacing the current eight-hour day;
- producers' proposal for a five-year contract rather than "the usual term" of two years;
- the producers' proposal calling for extras to be allowed a single line of dialogue;
- the "demand" by producers for "looser controls on the engagement of non-Canadian talent in feature films;"
- and a proposal by producers that residual payments to performers and writers be reduced, basing them on minimum fees rather than fees actually paid.

The latter two issues loom as the most difficult to resolve. ACTRA has in past allowed two work permits automatically to producers employing foreign performing talent on their projects. Frequently, the union has responded to producers' requests by issuing a third such permit.

But in January, when producer Garth Drabinsky was into last-minute pre-production on **Tribute,** the union contested his request for a third permit. The two eventually came to an agreement, with ACTRA relenting on its objections in return for Drabinsky's (and CAMPP's) endorsement of beefed-up ACTRA policies in support of Canadian performers.

Briefly, the new ACTRA proposals would reduce automatically-issued foreign work permits to one per production, with subsequent permits issued only if certain other criteria are met. CAMPP President David Perlmutter backed the concept at the time, but a written agreement between the two sides has proven more elusive.

And as pointed out by ACTRA, the final barrier to an agreement (re. residual payments) comes at a time when new technology such as pay-TV videodiscs and satellite transmission present new potential sources of income for writers.

At present, Harold Greenberg's **French Kiss** and Quadrant's **Misdeal** (shooting in Spain) are the only English-language features, aside from animation, that are underway. Bill Fruet's **Tony Baloney,** originally skedded to begin lensing May 20, has been postponed until June, at which time the summer production slate is scheduled to get rolling. Early-season projects (**Death Hunt, Tribute, The Hounds of Notre Dame**) have already wrapped.

A stalemate between producers and ACTRA at the beginning of the production season, in light of the tightening of available investment dollars that most forecast, could prove costly.

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Production Notes

Bassett /Fode

TORONTO — Negotiations are underway to cast Brad Davis, Carrie Fisher and Bev D'Angelo in a proposed $3 million feature to shoot Aug. 4, titled **Meanstreak**.

Producers John Bassett Jr. and Bennet Fode (Amulet Pictures) have inked Alan Eastman (**A Sweeter Song**) to direct. Eastman also penned the screenplay. Kevin Staples and Carol Pope of Rough Trade will likely compose the score, per a press release.

Canadian cast, meanwhile, will include **Meatballs'** Kate Lynch, and rock folk hero Rompin' Ronnie Hawkins. Initial shooting is to take place in Toronto.

Tribute Wraps

NEW YORK: The last frame of the $8.4 million motion picture **Tribute** — starring Jack Lemmon, Robby Benson, Lee Remick, Colleen Dewhurst, John Marley, Gale Garnett and Kim Cattrall — was photographed May 13 at New York's River Café.

Per a producer's release, principal photography finished on time, after a nine-week shooting schedule in Toronto and New York City. Most interior scenes were filmed at Toronto's Magder Studios, with all exteriors shot in New York City.

Produced by Joel Michaels and Garth Drabinsky and directed by Bob Clark, pic is scheduled for a Christmas release. **Tribute** will be distributed in the United States by Twentieth Century-Fox and in Canada by Pan-Canadian Films.

Drats Closes As Expected

TORONTO — As expected, a public offering of investment units in Nelvana's first feature, **Drats**, closed on schedule April 30.

That from a spokesman at Walwyn Stodgell Cochran and Murray Ltd., selling agent for the pic's 1,080 units. In all, the offering was worth $5.4 million, with units valued at $5,000 apiece.

The animated film, now in production, is being produced by Nelvana's Michael Hirsch and Patrick Loubert, with Clive Smith directing. Pic has backing of the Canadian Film Development Corporation (CFDC), and will release theatrically in 1981.

Gross In Release

TORONTO — Indie filmmaker Marty Gross is now in post-production with **The Lovers' Exile**, a 90-minute cinematic adaptation of the classic Japanese play, Meido No Hikyaku (The Courier for Hell).

The film will preem in Japan next month, to be followed by the North American premiere at New York's Lincoln Centre (sponsored by the Japan Society). New Cinema's Linda Beath has picked up the film for Canadian distribution, skedded for an October bow at either the Festival or Fine Arts theatres in Toronto.

Gross penned the screenplay as well, adapting it from the three-part play. Others involved in the production were Jean-Louis Barrault and composer Toru Takemitsu.

Fox Picks Death Hunt

BANFF — **Death Hunt**, a Golden Harvest and Albert S. Ruddy Productions' presentation, has been acquired by 20th Century-Fox for worldwide distribution. Announcement was made April 22 by Norman Levy, president, 20th Century-Fox Entertainment Inc.

Raymond Chow, (president of the Hong-Kong based Golden Harvest Company) and Ruddy serve as co-executive producers of the picture, which began shooting here March 10.

Pic stars Charles Bronson, Lee Marvin, Andrew Stevens, Carl Weathers, Ed Lauter and Angie Dickinson. Producer is Murray Shostak, while Peter Hunt directs a screenplay by Michael Grais and Mark Victor.

Terms of the deal were not disclosed.

Passages Picked

TORONTO — A half-hour film by Toronto's Nesya Shapiro picked up first prize recently at the Baltimore International Film Festival.

Passages, written and directed by Ms. Shapiro, has been aired by the Canadian Broadcasting Corporation and PBS. Pic stars Luce Guilbeault, Cheryl Kenmey and David Sutherland.

In Transit

Further south, Fox continues to dominate the news with a bevy of changes. Among them: **David Madden**, a story analyst with Fox since 1978, becomes the distribbery's story editor; **Susan Merzbach**, with Fox in various capacities since 1976, assumes the role of v.p., creative affairs; **Burt Messer**, a former financial analyst with Fox who moved to Columbia as director of administration in '76, moves back to Fox as vice-president, worldwide marketing administration; ex-Buena Vista ad/pub/promo chief **David Garland** becomes Fox' new 'national' (U.S. and Canada) director of promotion; **Linda Goldenberg** is now national special events coordinator, field operations after a three-year stint as regional publicity/promo manager for Columbia out of Philadelphia; **Barry Glasser** joins Fox' west coast publicity and promo department as chief staff writer, responsible for supervising press production material; and **Henry Guettell**, after serving as Columbia's New York-based v.p., creative affairs, moves to Fox as senior veepee, production, again out of New York.

Meanwhile, Fox retains **Herb Wallerstein** as v.p., production management, with a new multi-year contract. Since joining the firm in '78, Wallerstein has supervised production of 20-odd flicks, including Alien, The Rose and All That Jazz.

Multiple changes are also reported at Paramount Pictures and Sam Arkoff's old home, American International Pictures (now Filmways). Paramount's shuffles include the following: **Alan Bailey** has been named exec director, finance and audit, after two years with Par in New York; production v.p. **Don Simpson** is upped to senior vice-prez status, after five years with the company; and four others gain v.p. stripes in the firm's financial end after satisfactory service, including **Allen Gottlieb, Andy Evans, Larry Owens**, and **John S. Bailey**.

Filmways, now emptying itself of much of the top brass remaining from AIP, announces several departures: **Dave Melamed**, exec v.p. and supervising financial officer, and **Harry Brown**, prez of the TV division, will serve as consultants after their respective contracts terminate; **Jules Stein**, bound for Telepictures Corporation, is leaving his post as prez of the foreign distribution arm; and **Jere Henshaw**, executive v.p. of Filmways Pictures, along with **Bill Gilmore Jr.**, senior production staffer, are about to venture into independent production. On the up side, **Donna Dubrow** moves to production v.p. status with Filmways Pictures, after previous posting as creative affairs staffer.

Obituary notices this issue are equally numerous. Northern Sound Studio Ltd.'s **Fred Wood**, partner to Northern president Len Abbott, died last month after a bout with cancer.

Actors **Ray Bailey**, 75, and **Hugh Griffith**, 67, also passed away. Bailey was best known for his role as banker Milburn Drysdale in the long-running TV series, The Beverley Hillbillies; Griffith, a veteran of many films, won a best supporting Oscar in 1959 for his work in Ben Hur.

Two men unfamiliar to the moviegoing public, but very much responsible for what went on the screen, died late in April. **Morris Stoloff**, 81, a three-time Oscar winner for musical scores in Cover Girl (1944), The Jolson Story (1946), and Song Without End (1960), passed away; as did **George Mitchell**, 91, inventor of the long-used Mitchell camera and winner of Academy Award in '52.

Finally, obits go out for two very diverse, and very influential representatives of this century: **Jean-Paul Sartre** and **Alfred Hitchcock**. Sartre, 74, died April 15 in Paris. The principal promulgator of the existentialist philosophy, Sartre was an accomplished playwright and also flirted with film. Among his plays committed to film were No Exit and The Condemned of Altona. Sartre also wrote the screenplay, Les jeux sont faits.

Hitchcock's bio hardly needs elucidation: it's known to virtually every movie fan now alive. His death April 29 at age 80 followed a 60-film career that earned him the title, Master of Suspense. His credits read like a history of the genre: Psycho, The Thirty-Nine Steps, The Birds, North by Northwest, Dial M for Murder, The Lady Vanishes, Rear Window, Topaz, Spellbound, Lifeboat, and the list goes on. Though Rebecca, Hitchcock's first U.S. movie, won him a best film Oscar, the director himself was never so honoured — despite being nominated five times.

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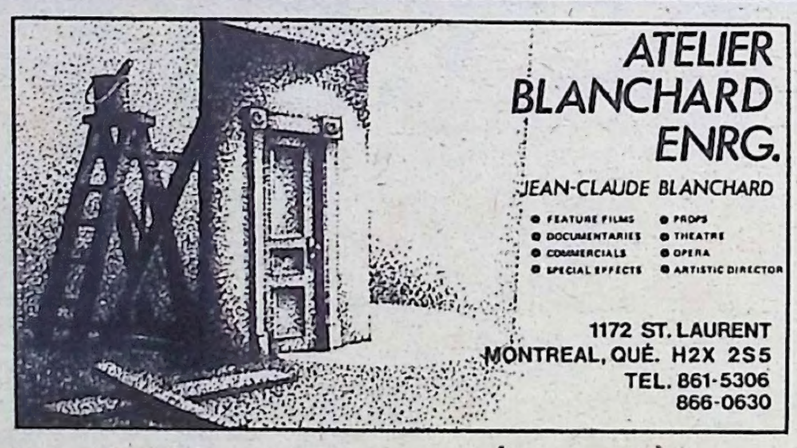

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National Association of Concessionaires

Concessionaires Gather To Talk Shop, Sales

TORONTO — Concession equipment maintenance, exploitation of impulse buying and a preview of Canada's Wonderland, a $154 million project skedded to open next year, highlighted discussions April 21 at a regional meeting of the National Association of Concessionaires (NAC).

About 115 people from the U.S. and Canada attended the day-long confab, an annual event hosted by NAC's Eastern Canada region, one of 10 across North America.

Dovetailing with the session was a mammoth display of some 750 exhibits at Hostex '80, a four-day showcase of new hardware and food delivery systems jointly sponsored by the Chicago-based NAC, the Canadian Restaurant and Foodservices Association, and the Ontario Hotel and Motel Association. Between 500-600 firms were repped at the show, held at the CNE grounds.

Eastern Canada vice president for NAC is John Paul, general sales manager at Coca Cola Canada.

Profits, 20 Cents on the Dollar

TORONTO — Counter sales should yield a profit margin of about 20 cents on every dollar, says National Association of Concessionaires president Perry Lowe.

In an address to about 120 people attending a regional meeting of the NAC last month, Lowe said costs should not eat up more than 80 per cent of gross revenues, with 25 per cent allotted for food, 10 per cent for rent, 25 per cent for labour costs, 15 per cent marked for equipment rental and maintenance, and five per cent to account for overhead costs. "These figures vary according to a number of factors, but you should target for 20 per cent," Lowe said.

Using a slide show to complement his prepared text, Lowe outlined key factors necessary to stimulate impulse buying. "Our marketing plan revolves around the primary business, which is entertainment," Lowe said. "Our customer seldom walks in to buy food — we're not fast food operators, though we must keep tabs on the fast food situation.

"So what is an impulse snack bar? It diverts the customer from his primary purpose for being there. You've got to grab his attention and make the eating experience a pleasing one."

Lowe said an appeal to the customer's senses of smell, sight and tough (by making products visible) is one way to spark "buying fever." Competitive pricing is a prerequisite, says Lowe: "The impulse is not strong enough to overcome high prices. For the customer to buy, the products must be accepted on impulse without a lot of deliberate thinking."

Further, the counter must offer maximum product profile without sacrificing counter space, thereby ensuring a proper mix of goods for the patron. Product lettering and brand logos should be visible readily, and pictorials should be used selectively.

Suggestive selling (i.e. requiring employees to suggest alternatives to patrons) and promotions are also keys to increased sales. "Good promotion creates incremental profits. And more visits bring new customers and improved dollar profit volume," says Lowe.

Studies have indicated that promos have upped profits by 17.3 per cent, while inducing theatregoers who might otherwise not patronize the concession into doing so. With five of every six moviegoers declining to purchase goods at the concessions, such schemes could prove particularly valuable.

Indeed, according to preliminary results of a massive, 400-theatre study commissioned by the Chicago-based NAC, it is precisely that large segment of devout moviegoers — comprising about 82 per cent of the total audience, according to NAC figures — that concessionaires have yet to properly exploit.

The Concessionaire, an industry trade organ, explains it thusly: "These customers are young, single, affluent and active and do not patronize the theatre concession stand. Lowe said that the study indicates that these customers have three reasons for not purchasing concession items: price; availability; and image."

Boats Part of Diversification

TORONTO — A major diversification program is well underway at Theatre Confections Ltd., the refreshment supplier for Famous Players' theatres.

Per company president Gerry Dillon, an agreement has been reached with 14 theme parks in the U.S. to install miniature remote-controlled children's boats. Plans also call for installation of the boats (and accompaning 2,000-3,000 square-foot pools) into Famous Players-owned Pyramid Place in Niagara Falls, along with the Expo site in Montreal.

Dillon says the scheme represents a "substantial investment," but declines to supply figures. A sharing arrangement will take effect with park operators assuming responsibility for site and staff. Theatre Confections will attend to maintenance.

The scheme is but the latest in a long-range plan to diversify interests. Says Dillon: "If you look at our company, we grow as the theatre people grow. As Famous expands, our grosses go up. But you can only build so many theatres."

Dillon says the situation called for movement into other markets. "We have the know-how, the manpower and the financial base. We're in the entertainment business, so it's just an extension of what we do."

A couple of years ago, the firm launched into the arcade business as well, and has been seeking space on an ongoing basis (1500-1800 square feet) adjacent to existant theatres in shopping malls. At present, arcades are in operation in Newfoundland, Nova Scotia, and several Ontario locales, including Toronto, Ottawa, St. Catharines, and as of July, in Sudbury.

The fast food business has also attracted the company's interest and in March it opened its first such operation in Oshawa. Subsequent Burger Works outlets are planned in such cities as London, Peterborough and Sudbury. Plan is to open them in common 'foood fare' areas using shared seating with other vendors, though the Oshawa layout has its own seating.

In all, Dillon says Theatre Confections has hired on five extra staff to take care of its new interests, and has used the services of Design Council Interior Designs to plan new operations.

NDP Opposes Censorship

TORONTO — A public opinion poll conducted April 26 in the Toronto constituency of St. George shows that 65.2 per cent of the voters sampled believe that the Ontario government should stop censoring movies.

The censorship question wsa part of a survey of voter attitudes undertaken for St. George's New Democratic Party Riding Association by Professor Jo Surich of the political science department at the University of Waterloo. The poll solicited opinions from 179 randomly selected voters who were interviewed in their homes.

Among other questions, respondents were asked to respond to the statement — "The Ontario government should stop censoring movies." Results among the 161 voters responding were: agree strongly - 77 (47.8%), agree mildly - 28 (17.4%), neutral - 12 (7.5%), disagree mildly - 15 (9.3%), and disagree strongly - 29 (18.0%).

Notice To Canadian Film Distributors

The National Film Board invites applications from Canadian companies involved in the distribution of 16mm films and videotapes who wish to be included on a Qualified Distributors List for the eventual distribution of certain films produced on behalf of Canadian government departments and agencies.

The main criteria for eligibility are:

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For further information and an application form write to:

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National Film Board
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6th Floor
150 Kent Street
Ottawa, Ontario K1A 0M9

National Film Board of Canada
Office national du film du Canada

Table I

Receipts of Indoor Motion Picture Theatres By Source, Canada and Provinces, 1977-78

no. theatres		total revenue (excluding taxes)		admission receipts (excluding taxes)		amusement taxes		gross receipts from owner-operated refreshment bar (excluding sales tax)	
'77	'78	'77	'78	'77	'78	'77	'78	'77	'78
1094	1079	240.67	266.147	197.813	218.358	12.529	9.777	39.439	44.418

(above totals in millions)

source: Statistics Canada

Paper and Sugar Drive Prices Up

TORONTO — Spiralling paper and sugar costs, combined with re-introduction by the federal government of a nine per cent tax on paper goods, have set the stage for price hikes in the vicinity of 15-20 per cent this summer at Theatre Confections Ltd., per company president Gerry Dillon.

"When we add them together, we just can't sit with what we have in pricing," says Dillon. He predicts the increases may come as early as July.

But Dillon points out that the supplier, a subsidiary of Famous Players Ltd., has not increased its prices for the past two years. Unlike operators in the United States, the firm has resisted the trend toward increasing prices out of fear that the consumer would be scared off, says Dillon.

Theatre Confections has just introduced 32-ounce soft drink containers within the past six weeks in hopes of cashing in on the move to bigger sizes in refreshment bar products. Dillon says it's too early to predict how well received the larger containers will be.

In any case, overall sales are up about seven per cent compared to the last fiscal year, he says. The increase reflects relatively consistent sales growth on an annual basis. "And that's a real increase, since prices haven't gone up," he points out.

Asked whether the firm is under pressure to increase staff salaries, Dillon responds: "We're always under pressure."

Larger Sizes, More Choice Attracks Folk

TORONTO — The trade-up to larger cup sizes, particularly to the 32-ounce cup in outdoor situations, has helped boost concession soft drink sales during the past year.

Syd Koffman of Pepsi-Cola Canada Ltd. reports sales are up between 10 and 15 per cent over a year ago. "The major factor has been the investment in larger sized drinks. This has increased their use," he says.

Coca-Cola Canada's Mike McDermott also attributes the movement to larger cup sizes as the prime reason for continued sales growth. Like last year, he reports an increase of about six per cent.

Chuck Sweeney of Canadian Odeon Theatres says the individual theatre manager retains the right to decide whether or not to go with the 32-ounce cup. Thus far, he estimates that 27-30 per cent of Odeon's theatres have begun selling the jumbo size, a figure he admits is somewhat above his expectations. Drive-ins have reaped the greatest sales to date, though the outdoor theatres generally notch higher concession sales in any case.

Sweeney says popcorn and soft drinks remain the big sellers, together constituting roughly 75-77 per cent of all concession sales for the chain, ranging from a low of around 68 per cent to a high of 80 per cent in some situations. Candy sales are also on the increase, he says. Like the soft drinks, chocolate bars have increased in size to provide a more lucrative cost-per-ounce product to the consumer.

Theatre concessions have been offering a three-size container choice to patrons for several years now, with gratifying results. With two choices, consumers tended to purchase the smallest available size. Addition of a third choice, however, led to a demand for medium-sized products, upping gross revenues for concessionaires and gallonage sales for suppliers.

National Association of Concessionaires president Perry Lowe picked up on the theme at a recent NAC confab. Lowe says studies (based on 1,000 transactions) have shown that the value pricing concept works. Concessionaires moving from one to two sizes report an 8.2 per cent hike in sales; from one to three sizes the jump is a healthy 30.6 per cent; and when a third size was added to two already available, the increase was 20.7 per cent.

Premier Reports Slight Increase Over Counter

TORONTO — Theatre supervisor John Stewart reports "marginal improvement" in concession sales at Premier Operating Corp. Ltd. for the past year.

"If you're talking return per patron, there's been a slight increase. But we've increased product prices too," says Stewart. Due to an upward push on sugar prices, which in turn are reflected in syrup costs, along with spiralling paper costs, concession prices have been forced up. Stewart says an incremental increase was imposed prior to the opening of the drive-in season to accommodate for the increased costs to the exhibitor.

Like Odeon, Premier operates its own concessions at 19 drive-in and 33 outdoor situations. Most are located in Ontario, though the chain has interests in Quebec and a single screen in Thompson, Manitoba.

Since the company has focused its energies on expansion plans of late, Stewart says up-to-date figures are not available on concession performance. But he reports that, like elsewhere, the trend has been toward larger-sized food and beverage containers. Selling "reasonably well" are the recently-introduced 32-ounce soft drinks, along with the bucket-size popcorn, now going for $2 apiece at refreshment bars.

Stewart says concession sales often move inversely to box office performance, since long lines at the refreshment stands act as a deterrent to many customers. "For a patron, the first priority is getting a seat."

Table III

Drive-In Theatre Statistics, 1977-78

PROVINCE	Receipts from Admissions (excluding taxes)		Gross Receipts From Owner-Operated Refreshment Bar (excluding sales tax)	
	1977	1978	1977	1978
NEWFOUNDLAND	.370	.518	x	.193
PRINCE EDWARD ISLAND	.347	.369	.158	.170
NOVA SCOTIA	.782	.940	x	x
NEW BRUNSWICK	1.045	1.133	.523	x
QUEBEC	4.819	6.147	2.083	2.628
ONTARIO	12.879	13.444	5.125	5.776
MANITOBA	1.503	1.493	.714	x
SASKATCHEWAN	2.180	2.366	.909	1.051
ALBERTA	3.843	3.140	1.623	x
BRITISH COLUMBIA	4.112	4.007	1.812	x
YUKON AND NORTHWEST TERRITORIES	x	x	x	x
CANADA TOTALS	**31.880**	**33.557**	**13.594**	**14.938**

(above totals in millions) **Source: Statistics Canada**

Table II

Gross Receipts From Owner-Operated Refreshment Bar 1977-78 (excluding sales tax)

	1977	1978
NEWFOUNDLAND	x	x
PRINCE EDWARD ISLAND	.205	.234
NOVA SCOTIA	1.482	1.556
NEW BRUNSWICK	1.019	1.018
QUEBEC	7.420	8.643
ONTARIO	14.139	16.105
MANITOBA	2.078	2.169
SASKATCHEWAN	2.125	2.112
ALBERTA	5.1	5.724
BRITISH COLUMBIA	5.029	5.955
YUKON AND NORTHWEST TERRITORIES	x	x
Canada Totals	39.439	44.418

x - indicates no statistics available

(above totals in millions)

Source: Statistics Canada

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more from les

by Les Wedman

VANCOUVER — "We have to make better films," declares Michael McCabe, abdicating czar of the Canadian film industry, and it's a good thing he said it a couple of weeks before the Canadian features were shown to all those interested at the just-concluded Cannes International Film Festival. Otherwise his statement would be a shout.

"As I see the 1979 films, they're better as a group, generally, than the 1978 films," said McCabe during a two-day seminar on film financing that was sponsored here by the Canadian Film Development Corporation (CFDC) and the British Columbia Film Industry Association. "But," continued the man who started from scratch about two years ago and now speaks as an authority on film, "we've still got to make better films in this country. And I think to focus entirely on quantity — more and more films — is a great mistake. We stretch our technical resources and our people resources too much. We have competent people. We don't have limitless numbers of them."

McCabe has seen the Canadian feature film industry grow from about $6 million worth of production in 1977 to $65 million in 1978 to about $150 million in 1979. Now, he says, through more selective investing, the CFDC intends to put the brakes on production.

"We don't think another enormous jump in production is what is needed in 1980," said McCabe. "We think producers now should turn to the quality of the films they make, to make sure they get the scripts right and that they get the films packaged properly."

Canada's tax shelter is a huge incentive for the flourishing film business, but McCabe warned that it isn't going to be around forever. He estimates that investors in film production can count on a tax write-off for another five years. The CFDC may not be around that much longer, either.

"Now don't make a big think of this," McCabe said simply. "It isn't going to happen today or tomorrow. But our mandate is to self-destruct." The CFDC is supposed to develop the feature film industry in Canada, and now that the private sector is growing stronger, he feels it's time to discard the crutch that the CFDC has provided. The CFDC is in business to put itself out of business.

He cited the recent case of Dino DeLaurentiis, the Italian filmmaker now living in Los Angeles, who wanted to produce a $20 million film, **Conan,** in British Columbia. That will not happen now, McCabe reported, noting that projected production in B.C. alone this year is $100 million, most of that without CFDC money involved. He had no hesitation in saying "British Columbia isn't going to suffer" just because DeLaurentiis has been rejected.

The rejection took place during a personal meeting in Ottawa with McCabe, when DeLaurentiis proposed to make three films in Canada as starters, and indicated he would build a film studio and also set up a film school. McCabe said thanks but no thanks.

"There are two different points," says McCabe in retrospect. "One of them is whether DeLaurentiis should come to Canada and shoot on location bringing his money with him, or whether he should be able to get money from Canadian investors."

DeLaurentiis is not a Canadian producer, McCabe explained. "The Canadian tax shelter has been put in place to build a Canadian film industry based on Canadian producers — not to allow DeLaurentiis or anyone else to wander into this country and use the Canadian tax shelter. And then, when the Canadian tax shelter wears out, to go and use the Argentinian one.

"That would be a distortion and a perversion of the Canadian tax incentive. When I talked to him, what he was saying was that he wanted me to bend the rules so he could come here and operate as a Canadian producer — not in fact make Canadian movies but the movies he wants to make, and take advantage of the tax shelter. I thought it was quite proper to say no to that. I would have been derelict in my duties had I not done so."

He wouldn't say just how much money the CFDC would gamble on the story of Dr. Norman Bethune, Canadian physician whose memory is enshrined in China. According to McCabe, it will be the largest amount of money the CFDC has ever put into a film. Instead of following the policy of interim financing the CFDC will go all the way, he thinks, with **Bethune.**

"The Chinese want a much larger government participation in this because it's the first time we've made a deal with the Chinese government, and because the Bethune story has some significance in the country. They want more than we can provide so they've gone to the minister (Secretary of State Francis Fox) and his staff. We now are talking with them as to how much we will participate in the financing." (McCabe still was in his job when he said this).

The **Bethune** screenplay was written by Canadian Ted Allan and the film will be directed by Canadian Ted Kotcheff, who now calls Los Angeles his temporary home. His last film was **Dallas North Forty** but he'll go into pre-production this year on **Bethune** and start shooting in China, Spain and Canada next year. Meanwhile, although there will be interpreters on the film, Kotcheff is taking language lessons on his own from his lady whom he met in Peking. She is a Canadian by birth and was in China teaching ballet.

The **Bethune** film is a co-operative project between Canada and August 1 Film Studio of Peking. The Chinese will be providing 35,000 extras, thousands of pieces of weaponry, costumes, animals and Chinese and Japanese period armored vehicles and aircraft. Canadians will be in all key positions but the Chinese will have technicians on the job too because they want to learn, said McCabe.

When he and the other Canadians involved with the film proposal were in Peking they were told the chief interest of the Chinese is earning foreign exchange and teaching their filmmakeers how to make films in the modern manner.

He admits to being well-entertained in Peking but now that he's no longer with government he can say that he found it hard to keep a straight face when, at a Chinese variety concert given for the Canadian visitors, a vocalist came on stage to sing — from Rodgers and Hammersteins's Oklahoma — The Farmer and the Cowmen Should Be Friends.

Ludlow Steps Down: Little Alta News

EDMONTON — A plan to form an Alberta film development agency, initially tabled last fall, is still before the provincial cabinet.

Glen Ludlow, who leaves his post as film liaison with the government's Economic Development Department June 1, says his office and its Minister, Hugh Planche, have been co-ordinating the push for an agency with the Alberta Motion Picture Industries Association (AMPIA). "There's not much new," says Ludlow. "But we're trying to maintain the momentum."

Should the government give its blessing, an optimistic guess would have the new body in place by year's end, says Ludlow. But he cautions that the structure of a financing body is far from decided, and it may operate within the government itself rather than as an independent agency.

Whatever the case, he says the focus would be on financing at the front-end: "The thrust would be to provide funds at the high-risk, development end of it," he reports. Of course, aid would be directed at Alberta producers.

Also in the works is a scheme for apprenticeship training whereby someone would be placed on a production at no cost to the producer. Such a person would be expected to perform a function, not just observe as in other programs, Ludlow says.

Though he declined to pinpoint the proposed budget of the development body, previous reports have set it in the $3 million range. Quebec, with its Institut Québécois du Cinéma, is the only other province at present with a similar plan in operation. Its budget of $4 million per year covers production, distribution and exhibition sectors, and accommodates special projects via loans, investments, subsidies and advances.

Ludlow says the proposed Alberta body would use "elements" of the Institute's operation.

Ludlow's plans after June 1 are to return to the private sector with partner Linda Jeffery. The two plan to form a new Edmonton-based production services company, Take One Print One.

A replacement for the outgoing film liaison had not been found as of press time.

DGC Talks Set

TORONTO — Negotiations between the Directors Guild of Canada (DGC) and independent producers are slated to begin June 12, per a DGC spokesman.

The Guild will be aiming for a first collective agreement with the various producers' organizations, now conducting contract talks with the Association of Canadian Television and Radio Artists (ACTRA).

Meanwhile, there has been no headway toward scheduling contract negotiations between the Association of Canadian Film Craftspeople (ACFC) and producers.

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by Freda Garmaise

NEW YORK — "I'm the **Eichmann** of the Puerto Ricans," **Martin Richards,** producer of "Goodbye Fidel", the Broadway play which opened to poor notices and closed after a few performances, declared.

The outburst was prompted after Hispanic actors backed up by Equity brought charges that Richards discriminated against them in the casting of the play which dealt with Cubans in exile. Little did they know what a favor he was doing them.

Richards' excuse was that a Latino accent wouldn't be appropriate for the play since the rest of the actors spoke "standard English". You couldn't have someone in the play who actually sounded like a Cuban speaking English.

I don't know why. The point could simply have been made that some Cubans assimilated better than others, even to the extent of ridding themselves of their accents. I'll bet Richards is kicking himself around the block. A few Latinos in that enterprise might have saved it. As it was, it was dismissed as a sombre bore.

I'm sympathetic to the Hispanics... how often have I winced as some American actor vainly tried to imitate an Englishman. (**Dick van Dyke** valiantly trying to be a cockney sweep in **Mary Poppins** is the most hairs-on-the-back-of-the-head example I can think of.)

But does anyone remember **Laurence Olivier**'s attempt to imitate a French Canadian in the 40's movie **49th Parallel**? Lamentable. And the thought of him now as the rabbi in **The Jazz Singer** — great as he is — gives me pause.

Martin Richards' opening remark (of this column at least) was occasioned by the troubles he's been having with Hispanics in the filming of **Fort Apache: The Bronx.**

Richards is producer on that one, too. The court decided in his favor and the filming continues after Hispanics charged racism and tried to get the shoot stopped.

Now New York's finest are getting into the act. **Paul Newman**'s comment "lousy white cops" caused a furor and the Patrolmen's Benevolent Association demanded and got an apology from the star and the producers of the movie who are also said to be making a big donation to the group.

Well, no one refuses the policemen's ball, do they?

It's not easy filming in New York but still they flock in to do it. Two movies a week are being shot (either regular or TV) and in May, New York will celebrate this development (which is leaving Hollywood on the vine) with a week of celebration.

Macy's and Bloomingdale's are among the first stores to declare they will have movie windows.

Macy's particularly has a show biz heart.

Many an actor first tried to capture an audience demonstrating egg beaters in Macy's basement.

Recently Macy's celebrated an Elizabethan Faire and Feast with Renaissance dances and a Shakespeare disco (there's nothing like that hey nonny beat, man) and actor **Michael Moriarty** among others reading Shakespeare's sonnets.

With Canada's burgeoning theatrical and movie industry surely Eaton's and Simpson's might consider something of the same? I know Eaton's hires clowns and a robot for its children's fashion shows (I know because my daughter was in one and, along with the other kids performed in quiet fury, as they were thoroughly upstaged by the robot — and he wasn't even working properly!). But the stores could make a hefty contribution to the cultural life of the company, by having wandering minstrels, bands of actors, tumblers, dancers, jugglers, minstrels dotted about the shop, softening up the public for sales.

Some people think that the sixties and the seventies (and maybe even before that) was weighted too heavily in favor of youth. As we go into the 80's, could this be the time of geriatric fever?

Could life begin at seventy?

John Houseman certainly is having more success at seventy-six than he has enjoyed in his entire life and has more work than he knows what to do with.

He has just won the American Book Award for his biography "Front and Center" and at one point not only had a couple of movies in New York but was also on the TV movie of the week **Gideon's Trumpet.**

Even the crassest folk like John Houseman for the Smith and Barney commercials he delivers with a reproving and puritanical air.

RSL to Viva / Ambassador For Fall Show

TORONTO — Three pix from RSL Films will playoff in August and September via Toronto-based Ambassador Film Distributors Ltd.

A spokesman for the distribbery confirms that **Agency, Your Ticket is No Longer Valid**, and **Suzanne**, all produced under the RSL banner during the past 18 months, will be released at summer's end. Upcoming RSL productions, **Writer's Block** and **Lingerie**, will also release through Ambassador in 1981.

Ambassador will handle release in English Canada only; Montreal's Vivafilms will distribute in Quebec.

Meanwhile, the same spokesman reports that Nothing Personal, a Purple Heart Film Corp. production which opened nationally in April, has picked up a Canadian box office gross (through May 15) of $103,515. Pic, which stars Donald Sutherland and Suzanne Somers, opened to uniformly negative reviews, both in Canada and the U.S. American International is distributing south of the border.

Big Promo For Cowboy

TORONTO — Local indies CHUM Radio and CITY-TV will be participating next month in elaborate promo activities skedded to help launch Paramount's **Urban Cowboy.**

The John Travolta topliner opens its commercial run nationally June 13, following promo screenings June 10 at Toronto's Plaza II theatre. CHUM and CITY will be sponsoring ticket giveaways in conjunction with the event. Tickets will also admit patrons to a special reception afterwards at Heaven, a local nightclub.

Prior to the screenings (at 7 and 9 p.m.), a cowboy parade complete with horses and possibly a rodeo stunt rider will proceed up Bay and Yonge Streets. Local media personalities will be invited to participate in the event, likely to be financed jointly by Paramount, Bantam Books and WEA Records.

Meanwhile, a comprehensive merchandising campaign and related contests will kick off simultaneously at Simpsons department stores. Each of the chain's 21 stores nationwide will carry western look merchandise, along with records, books, posters and contest forms. Contests will run a minimum of two weeks before the pic's release, and will be advertised with in-store signs and print ads.

Other promo activities are slated for Vancouver, Montreal, Winnipeg and Ottawa, with Calgary and Edmonton additional possibilities. Radio-sponsored screenings will be scheduled.

Both CHUM and CITY-TV have planned live and taped coverage of the Toronto events.

Summer Releases Spell Escape

Warner Bros.

TORONTO — Upcoming summer releases from Warner Brothers, per the company's Canadian gm, Irving Stern, include **Caddie Shack** (with Chevy Chase and Bill Murray, set to open Aug. 1); **Honeysuckle Rose** (toplining country/western singer Willie Nelson, also to open in August); **No Nukes** (with the Doobie Brothers, Carly Simon, James Taylor, Bruce Springsteen, and Tom Petty, to play limited engagements in mid-August); and the latest Peter Sellers picture, **Fu Manchu** (to open Aug. 8).

Warners' early summer biggie, **The Shining**, opens across the country June 13.

TORONTO — **The Shining**, director Stanley Kubrick's stab at the horror genre, opens across the country June 13, including four houses locally.

Irving Stern, Warner Brothers' Canadian gm, confirms the film will open south of the border May 23, with dates slated in New York and Los Angeles. Pic is based on the best-selling novel by author Stephen King.

In all, Stern says the film will bow on some 80 Canadian screens, backed by Warners' biggest ad campaign in history. Distribbery plans to launch the pic with $800,000 in media buys, using print, tv and radio.

An invitational screening is skedded June 12, with Warners' incoming ad/pub chief, Dianne Schwalm, organizing. Trailers have been circulating in the theatres since last Christmas.

Universal

TORONTO — Universal Films is prepping for two major breaks during the month of June, preceded by the May 30 bow of **The Gong Show** movie with Chuck Barris.

The distributor offers **The Island** June 13, followed one week later by **The Blues Brothers. Island,** starring Michael Caine and David Warner, is the latest suspense pic from author Peter Benchley, whose novels served as the basis for **Jaws** and **The Deep.** Blues Brothers, meanwhile, stars Saturday Night Live alumni John Belushi and Dan Ackroyd.

Universal has another comedy set for a July bow; **Cheech and Chong** star in a movie of the same name which breaks July 18. The musical **Zanadu,** with Olivia Newton John and Gene Kelly, bows Aug. 8, and the sequel to Smokey and the Bandit, entitled **Smokey and the Bandit II,** opens Aug. 15. Latter toplines Burt Reynolds, Sally Fields and Jackie Gleason.

In September, it's **In God We Trust,** another comedy. Pic stars Marty Feldman, Peter Boyle and Louise Lasser (of Mary Hartman fame). It's set for a Sept. 26 opening.

20th Cent'y-Fox

TORONTO — CBS recording star Rex Smith was in town May 14 to launch 20th Century Fox' "Headin' For Broadway", a Joseph Brooks film in which Smith has a lead part.

Outgoing Fox ad/pub chief Dianne Schwalm conducted kickoff activities, with Smith visiting kids at the Hospital For Sick Children and throwing out the opening pitch at the Blue Jays/Seattle Mariners game May 14.

Smith was guest of honour at the pic's premiere May 15, and performed two songs from the film at a screening the following evening.

Columbia

TORONTO — Rhonda Bryant, pub/promo staffer at Columbia Pictures of Canada, reports the following pic lineup for summer: **Holy Moses** (with Dudley Moore, Lorraine Newman), set to open nationally June 13; **Blue Lagoon** (starring Brooke Shields and Chris Akins), slated to bow in most keys July 18; **Close Encounters of the Third Kind** (in a re-edited version with added footage), to go wide Aug. 1; and **Used Cars** (a comedy with Kurt Russell and Jack Warden), to open at the end of August.

TORONTO — Columbia Pictures' youth comedy, **Hollywood Knights,** accumulated a national box office gross of $507,000 in its first week of playoff.

Above figure represents the total accrued from 67 engagements, many of them outdoor. Columbia's ad co-ordinator, Zinat Nuraney, says bad weather in many situations hindered grosses, though pic is holding over in most locales.

Hollywood Knights opened May 16.

PRODUCTION GUIDE

by Del Mehes

Features in Production

Astral Bellevue Pathé
(514) 748-6541

French Kiss
Began shooting in Montreal in May and to continue there and in New York for 9 weeks. **p.c.** F. K. Productions (Astral) Ltd. **exec. p.** Harold Greenberg and Robert Kline **p.** Greenberg **d.** Roger Vadim **l.p.** Wayne Rogers, Marie-France Pisier, Lloyd Bochner, Samantha Eggar and Patrick McNee **pub.** Berger Novek

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(514) 849-6077

La lettre de Marilú Mallet
A Canadian-French cinéma-vérité production filmed in Montreal and Paris. Principal photography began February 1, on a $117,000 budget. **p.c.** Ballon Blanc Inc., Le Groupe Nickel (France) **exec. p.** Claude Desgagné **assoc. p.** Hélène Vager, Carole Mondello **p. sup.** Dominique Pinel **d.** Marilú Mallet, Valeria Sarmiento **sc.** Marilú Mallet **d. ph.** Guy Borremans **light.** Louis de Ernstead **sd.** André Dusseault **col.** 16mm colour.

Caneuram Inc.
(514) 871-1408

Gandahar vs. The Metal Warriors
A 35mm color animated film. Began shooting on July 1, 1979 in Montreal. A Canada/France co-production with a $5 million budget. **Estimated length** 80 min. **p.c.** Caneuram Inc. (Mtl)/Société Gillet-Laloux Production (Paris)/ COFCI-FFF (Paris) **p.** Claude Léger **assoc. p.** Richard Sadler **sc.** René Laloux, Philippe Caza **drawings** Caza **sales** ICM (Paris, L.A.).

Les Films Cinoptique Inc.
(819) 536-2880

Sursis
Principal photography began August 28, 1979, in the Mauricie region until July 1980. Estimated budget: $25,000. **p.d.sc.** René Brodeur **d.o.p.** Gilbert Ferron **light** Michel Berthiaume **sd.** Louise Bellemare **ward.** Huguette Brodeur, Robert Lavergne **l.p.** Bernard Royer, Christiane Hamelin, Line Gaillardetz, Ginette Bellemare, Gilles Descôteaux.

Nelvana Ltd.
(416) 863-0091

Drats
Animated feature in production since Feb. 1. **p.** Michael Hirsch, Patrick Loubert **d.** Clive Smith.

Les Productions Prisma
(514) 866-3568

La vie de couple, à quel prix?
A feature-length documentary in photography since 1979, in Montreal. Estimated budget: $150,000 **p.** Claude Godbout, Marcia Couëlle **p. sup.** Marcia Couëlle **d.** Diane Létourneau **sc.** Diane Létourneau **d.o.p.** Jean-Charles Tremblay.

Quadrant
(416) 961-8705

Principal photography began May 19 in Spain, to follow with a 6-week shoot in Canada on a $3.5 million budget **p.c.** Quadrant / MLI Film Presentation **exec. p.** David Perlmutter **p.** Michael Lebowitz **d.** John Trent **sc.** John Hunter, Rick Rosenthal, David Rothberg **ph.** John Coquillon **l.p.** John Heard, Levon Helm, Alberta Watson, Steve McHattie **pub.** Marlene Smith

Projects in Negotiation

Amulet Pictures Ltd.
(416) 596-1411

Meanstreak
Shoot to begin August 4 in Toronto with $ 3 million budget. **p.** Bennett Fode **exec. p.** John F. Bassett **d., sc** Alan Eastman **music** Rough Trade **l.p.** Brad Davis, Carrie Fisher, Beverley D'Angelo, Ronnie Hawkins and Kate Lynch (l.p. tentative) **pub.** Budman Math Inc. (416) 484-7773

Art Film Production
(416) 960-0875

Terror on the Lake
To begin in late 1980 in Toronto, on a $4.7 million budget **p.** Dan Barbanic **sc.** Bernie Williams **p. man.** Bernie Williams.

Astral Bellevue Pathé
(514) 748-6541

The Secret Self
(Formerly: Freaks) **exec. p.** Harold Greenberg **d.** Harry Rasky.

Barry Allen Prod.
(416) 598-3821

Pantyhose
In discussion-plans for May/80 shoot. **exec. p.** Barry Allen **p.** Janis Allen **d.** George Leskay.

Playboy of the Western World
In discussion. **exec. p.** Barry Allen, Jerome Simon **sc.** Joshua Smith.

The following is a list of films in production (actually before the cameras) and in negotiation in Canada. Needless to say, the films which are still in the project stage are subject to changes. Films are listed by the name of the company which initiated the project, or with which the project is popularly associated. This is not necessarily the name of the production company. Where the two companies are different, the name of the production company, if known, is also given. In instances where a producer has asked us not to list a project, or to withhold certain credits due to ongoing negotiations, we have respected his request. Please telephone additions and up-dates information to:
CineMag (416) 366-0355 or (514) 272-5354.

Film credit abbreviations. d. director **asst. d.** assistant director **sc.** script **adapt.** adaptation **dial.** dialogue **ph.** photography **sp. ph. eff.** special photographic effects **ed.** editor **sup. ed.** supervising editor **sd.** sound **sd. ed.** sound editor **sd. rec.** sound recording **p. des.** production designer **art d.** art director **set dec.** set decorator **m.** music **cost.** costumes **l.p.** leading players **exec. p.** executive producer **p.** producer **assoc. p.** associate producer **line p.** line producer **p. sup.** production supervisor **p. man.** production manager **p.c.** production company **dist.** distributor. **An asterisk (*) following the film's title** indicates financial participation by the Canadian Film Development Corporation.

Beryl Fox
(416) 364-5176

By Design
To begin in Vancouver early 1980; a comedy about two people who run a boutique **p.** Beryl Fox, Werner Aellen **d.** Claude Jutra.

Burg Productions Ltd.
(416) 881-5443

Back Stretch
Toronto shoot next year on a budget of $1.6 million **p.** Tony Kramreither **sc.** Kevin Brodie **l.p.** Erik Estrada, George Kennedy, Jonathan Winters.

Merchand of Death
Shoot planned for December 1979-January 1980. **p.** Tony Kramreither **sc.** William Davidson, John Craig.

Cabbageroll Productions
(416) 461-7725

Alligator Shoes
To start shooting in the Spring 1980 in Toronto and Belleville **p.** John Phillips, Clay Borris **l.p.** Sally Dundas **d.** Clay Borris **asst. d.** Holly Dale **ph.** John Phillips **sc.** Clay Borris.

Canamere Films Ltd.
(519) 453-0164

Death To The Donnellys
To begin in 1981 **exec. p.** Roger A Leblanc **sc.** adapted by Maridon Miller.

Hide and Seek
To begin in the spring of 1981 **exec. p.** Roger A. Leblanc.

Cinak Ltée
(514) 284-3295

Le Sphinx
A feature film for children to be filmed in Quebec **p.** Marguerite Duparc **d.** Claude Paquette **a.d.** Claude Paquette **col.** 16mm colour.

Cinema One
(514) 489-5755
(416) 928-6063

The Chinese Connection
To begin in Summer 1980 in Vancouver on a $4.5 million budget with a screenplay by Gail Thomson and Mark Rosen.

Company C. Films Inc.
(514) 844-3475

Fathers, Daughters and other Endangered Species
To begin shooting two weeks in New York and then at Magder Studios in Toronto in 1980 with a budget of $6 million **p.** Carol Campbell, Jim Margellos **d.** Steven Stern **p. man.** Bob Linnell **art d.** Bill Beeton **p. sec.** Carole MacKinnon **cost.** Linda Matheson **2nd a.d.** Don Brough **l.p.** Alan Arkin.

Cooper-Rosenfeld
(416) 922-2251

Bells
To begin on August 5 in Toronto with a $4 million budget. **p.c.** Coco Film Production I Inc. in association with Stanley Colbert Productions **p.** Robert Cooper, Stanley Colbert **co-p.** Brian Walker **d.** Michael Anderson **sc.** J. K. Harrison

Utilities
Planned to start late 1980. **p.** Robert Cooper **d.** Daryl Duke

The Resort

Flashpoint

MacTaggart's War

Live, Love, Laugh

Two Kinds of Terrible

Corporation Image M & M
(514) 878-1474

Cocksure
Principal photography to begin in Sept. 1980 in Calgary. Estimated budget: $6 million. **p.** René Malo, Ted Kotcheff **d.** Darryl Duke **sc.** Mordecai Richler **l.p.** George Segal.

Night Letter
Principal photography to begin in October in Vancouver. Estimated budget: $4 million. **p.** René Malo **d.** Jean-Claude Lord **sc.** Jean-Claude Lord, Jean Salvy, Jamie Brown, based on a story by Joseph Hayes.

St-Urbain Horseman
d. Ted Kotcheff **sc.** Mordecai Richler.

Crawley Films
(613) 728-3513

The Strange One*
Special effects photography has begun. Location filming in Toronto, Ireland, Scotland on a $4 millokn budget, **p.c.** Crawley Films Production **exec. p.** Budge Crawley **d.** Paul Almond **sc.** Michele Moses, Judy Crawley, from a novel by Fred Bosworth, "Mantayo, The Strange One" **d.o.p.** Robert Ryan **ph.** Robert Ryan, Patrick Carey **sp. effects ph.** Patrick Carey **sp. effects** Robert Ryan, Ray MacMillan.

Where Evil Dwells
p.c. Crawley Films (Ottawa)/Martin Weiss (L.A.) **exec. p.** Budge Crawley.

Dal Productions
(514) 731-7801

Happy Birthday to Me
A murder-terror mystery, aimed for July 1980 **p.** John Dunning and André Link **line p.** Stewart Harding. Produced with Famous Players Ltd.

The Armoured Man
A sci-fi action movie with a budget of $2 million, scheduled for August 1980 in Montreal **p.** John Dunning and André Link **line p.** Stewart Harding **d.** Jean Lafleur **sc.** Edith Ray, David Preston. Produced with Famous Players Ltd.

A Comedy
Principal photography to begin in the Summer of 1980, in Montreal **p.** John Dunning, André Link **line p.** Bob Presner **d.** George Milhalka. Produced with Famous Players Ltd.

Entreprise de Développement Cinématographique
(514) 527-3433

Les tourtereaux
Principal photography to begin in August 1980, in Montreal. Estimated budget: $400,000. **p.c.** Edec Inc., Ciné-Groupe **exec. p.** Paul Beaupré **p.** Jean-Guy Germain, based on a play by Germain **adapt.** Jean-Claude Germain, with Harry Fishbach **l.p.** Jean Leclerc, Nicole Leblanc.

Filial Productions Inc.
(416) 535-2867

Paul Horn
A feature length documentary to begin filming April/May 1980 in England, Egypt, India, China, Los Angeles and Victoria, B.C. December release **p.** Alan Lane, Phil Desjardins **d.** Phil Desjardins **ph.** Vic Sarin.

Film Consortium of Canada
(416) 923-3234

Martin's Day
Planned to begin shooting Fall 1980 in Toronto **exec. p.** William Marshall **p.** Alexander Macdonald **assoc. p.** Michael Quinn **d. sc.** Allan Scott and Chris Bryant.

Odyssey of the Children
(formerly titled: "A Long Way From Home"). A Film Consortium of Canada, CBC, CFDC co-production to begin summer of 1980, budgeted at $1.3 million **p.** William Marshall **p.** Peter Pearson **sc.** Peter Pearson.

Film Five Inc.
(416) 595-0015

The Birds of Prey*
To begin shooting in 1980 **p.,d.** Daryl Duke **sc.** Clive Exton **ph.** Billy Williams **p. design** Trevor Williams **pub.** Ramsay (416) 960-5433

Filmplan International Inc.
(514) 849-6051

Diplomatic Immunity
Principal photography to begin October 13. Estimated budget: $6.5 million **p.** Claude Héroux **exec. p.** Pierre David, Victor Solnicki **d.** Harvey Hart **sc.** Lenny Wise, Victor Solnicki, Fiona Lewis, Zalman King, Lynn Gailer **pub.** Paratel (514) 845-0111 and Berger Novek PR (514) 861-5556.

The Fright
Principal photography to begin July 28, in Montreal. Estimated budget: $4.5 million **p.** Claude Héroux **exec. p.** Pierre David, Victor Solnicki **d.** Jean-Claude Lord **sc.** Brian Taggert **art. d.** Michel Proulx **pub.** Paratel (514) 845-0111, and Berger Novek PR (514) 861-5556.

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Projects in Negotiation

Gas

Principal photography to begin June 2, 1980 in Montreal. Estimated budget: $4.5 million **exec. p.** Pierre David, Victor Solnicki **p.** Claude Héroux **unit man.** Jean Savard **p. coor.** Danièle Rollerback **d.** Les Rose **a.d.** Don Buchsbaum **sc.** Richard Wolf, story by Susan Stranton, Richard Wolf **cont.** France Boudreau **art. d.** Carol Spiers **d.o.p.** René Verzier **focus pull** Denis Gingras **loader** Jean-Jacques Gervais **sd.** Patrick Rousseau **ward.** Gaudeline Sauriol **make-up** Louise Rundall **gaf.** John Berrie **grip** François Dupéré **cast.** Ginette D'Amico **pub.** Paratel (514) 845-0111, Berger Novek PR (514) 861-5556.

The Queen

p.c. A Canadian/France co-production in association with Raluca Nathan and Ralux Films **p.** Claude Héroux **sc.** Jean-Pierre Jaubert.

Frankenstein

p. Claude Héroux **exec. p.** Victor Solnicki, Pierre David, **sc. d.** David Cronenberg

Models

p. Claude Héroux exec. p. Pierre David, Victor Solnicki **sc.** Charles Dennis

For Those I Loved

A Canada/France co-production based on the book by Martin Gray **p.** André Djaoui (Producteurs Associés), Gilbert Goldschmidt (Madeleine Films), Pierre David, Victor Solnicki, Claude Héroux (Filmplan International).

Les Films François Brault Inc.
(514) 465-4920

Louis Cyr*

Principal photography to begin in the Summer, 1981 in St-Jean de Matha, St-Jean de Napierville, Quebec City **p., d.** François Brault **sc.** Victor Lévy-Beaulieu.

Finefilm Productions Inc.
(416) 368-6175

Mother Lode

Scheduled for a late summer shoot in British Columbia on a $5 million budget **p.** Daniel Fine **assoc. p.** Tony Thatcher **sc.** Fraser Heston **l.p.** Charlton Heston

Black Rice

Planned for 1981 on location in Hong Kong with a $7 million budget **sc.** Raynold Gideon, Bruce A. Evans

Reaching

Small Potatoes

sc. John Palmer and Claude Jutra l.p. Maury Chaykin, Saul Rubinek

Fraser Films
(403) 428-6690

Four's a Crowd*

(formerly titled "Back to Beulah") **p.c.** Beulah Films Ltd. **exec. p., p.** Fil Fraser **assoc. p.** Deanne Judson **d.** Eric Till **sc.** W.O. Mitchell from his play "Back to Beulah".

Gale Film Productions
(416) 964-1513

November Gale

Start expected in Sept. 1980 on a $3.5 million budget **p.c.** Lakefield Film Production **p.** Ratch Wallace, Ian McDougall **sc.** Wallace **ph.** Richard Leiterman, Albert Junk **l.p.** Sterling Hayden, Jeff Bridges, Donnelly Rhodes.

Harry Alan Towers
(416) 923-3581

SS-GB

A Canadian-British co-production to be filmed in Toronto and London, G.B. Canadian budget: $10 million **p.** Harry Benn (G.B.) **exec. p.** Harry Alan Towers **d.** Peter Carter **sc.** Gerald Wilson **adapt.** of Len Deighton's best-seller **l.p.** James Mason, Ralph Richardson, Douglas Campbell, Kate Nelligan, Gordon Pinsent, Rod Steiger **pub.** Stephen Chesley or Clifton Rothman, Stephen Chesley Associates (416) 922-2442.

Southern Cross

A Canadian-Italian co-production planned for summer shoot on a $3 million budget. **p.** Harry Alan Towers **d.** Enzo Castellari **sc.** Martin Walger, Peter Welbeck **ed.** Stan Cole **ph.** Alejandro Ulloa **art. d.** Jerry Holmes **l.p.** Sandra Anders, Franco Nero, Glenn Ford, John Ireland, Jackki Chong **pub.** Stephen Chesley and Assoc. (416) 922-2442

To update the information in the Production Guide please call:
Del Mehes, Toronto
(416) 366-0355
Bernard Voyer, Montréal
(514) 272-5354

Hazelton Motion Pictures
(416) 961-3212

Kelley!

A period comedy to begin shooting in early 1981 **p.** David Eustace, Nancy Stewart.

L'Image Motion Picture Prod.
(416) 363-2469

Dragon Tracks

Principal photography to begin Aug. 18 in Agawa Canyon. Action adventure dealing with the martial arts. **p.** Ron Moore **sc.** Dick Oleksiak and Peter Lauterman based on original story by Ron Moore **l.p.** Michael McNamara and Mark McNamara.

Independent Pictures
(416) 363-0222

At Large

To begin shooting late 1980. **p.c.** Independent Pictures in association with Brom Films. **p.** Peter O'Brian.

Intercom Films
(416) 366-7773

Luke's Summer

Principal photography to begin in July in the Belleville, Ont. area. Estimated budget: $4 million. **p.** Gil Taylor **exec p.** H. A. Towers **d.** Bill Davis **sc.** Bill Davis, Mimi Davis, Lawrence Holden.

International Cinema Corporation
(514) 284-9354

Bethune

To begin in 1980, a Canadian/U.K. co-production with a budget of $20 million **p.c.** I.C.C. for Warner Bros. **d.** Ted Kotcheff **sc.** Ted Allan.

The Plouffe Family

To be shot in Quebec in the Spring of 1980 on a $4 million budget. A Canada/France co-production.

Brothers

(Formerly: Popgun). To be filmed in Toronto this winter on a $4 million budget **p.c.** I.C.C. **d.** Don Shebib **sc.** Terry Heffernan

JFB Productions Inc./Les Productions Agora Inc.
(514) 288-4011

Hit and Run

To be shot in Montreal in the late Summer 1980 on a $2.5 million budget. **p.** Joseph F. Beaubien, Nicole Boisvert.

Kuper Prod.
(416) 961-6609

Child of the Holocaust

p. Jack Kuper **sc.** Jack Kuper, from the book by Jack Kuper.

L.N. Film Ltd.
(514) 487-5179

Frankencar

An action film to be shot on location on the various Canadian raceways in the summer of 1980. Estimated budget: about $2 million. Some photography to be done in California. **p.** Didier Farré **d.** Paul Bartel.

Lewis - Allen Productions
(212) 221-2400

Never Cry Wolf

This movie version of Farley Mowat's Never Cry Wolf is scheduled for filming March 31 in Yukon, the Northwest Territories and Vancouver. **p.** Lewis Allen and Joseph Strick **p. man.** Marilyn Stonehouse **d.** Trevor Williams **assoc. p.** Walker Stuart.

Manitou Productions Ltd.
(416) 924-2186

Go Boy

exec. p. Ralph Ellis **p.** William Davidson **sc.** Martin Lager based on the novel by Roger Caron

Marquis Films
(416) 922-2481

Sweet Justice

Scheduled to begin in 1980: A Canadian/U.K. co-production **exec. p.** Richard Norton (Toronto) **p.** Malcolm Heyworth (London), Robert Perks (L.A.) **d.** Richard Marquand **sc.** based on the novel "Declaration of Independence" by W.A. Canaway **l.p.** Brooke Shields **pub.** Chesley (416) 922-2481.

The Yermakov Transfer

A Canada/U.K. co-production slated for the Fall, 1979, on a $6.6 million budget **p.** Antony Rufus Isaacs, John Trent.

Mark Film Productions
(416) 968-3000

Incubus

To start pre-production this April. Shooting planned for early Summer, in Toronto **exec. p.** Stephen Friedman **p.** Mark Boyman **sc.** Sandor Stern.

Mediavision Inc.
(416) 762-8107

The Matarese Circle

To begin shooting Summer of 1980 **p.** Bob Clark and Mark Frostad **d.** Bob Clark **sc.** Darryl Ponicsan from a novel by Robert Ludlum **pub.** Stephen Chesley Assoc.

Mega-Media Communications
(416) 368-2001

The Man Who Cried..."Alien!"

p. Stephen Zoller and Tibor Takacs.

Mercury Pictures Inc.
(604) 684-5341

The Grey Fox

p.c. Mercury Pictures Inc. **p.** Peter O'Brian **d.** Phillip Borsos **sc.** Tom Drake **story credit** Phillip Borsos, Barry Healey, Christian Bruyère **art d.** Keith Pepper.

Mr. and Ms. Film Inc.
(416) 366-6006

Mr. and Ms.

Scheduled for early Fall 1980 **p.** Don Haldane **d. sc.** Don Owen **assoc. p.** Wayne Moore.

Nightfall Productions Inc.
(416) 463-5923

Nightfall

Comedy thriller to begin shooting in Toronto in the 2nd week of June 1980. Estimated budget: $1 million. **p.** Nicky Fylan, John J. Hawes **d.** Holly Dale **sc.** Ian Stewart **d.o.p.** Don Wilder **1st asst. d.** Barry Bergthorston **l.p.** Roy Thinnis, Stella Stevens, Nicky Fylan.

Nimkeeg Films
(416) 368-5455

Blondie

Plans to shoot concert at the Paladium in London, England and to continue shooting early Spring 1980 in Toronto, Paris N.Y. **p.** John McDonald **d.** Lek Kowalski.

Persephone Productions Ltd.
(416) 368-6175

100 Horses

Principal photography to begin in September 1980. Estimated budget: $5 million. **p.** Gail Thomson **sc.** Mark Rosen **pub.** The Network - Roger Stewart (416) 368-6175.

Phoenix-Maze Prod. Inc.
(416) 336-7677

Murder on Pier 7

To begin sometime in 1980 in Vancouver and Toronto, formerly titled "The Wooden Elephant" **exec. p.** John Board **d.** Alan Gibson **p. designer** Chris Adeny **p. man.** Hugh Harlow **sc.** Robert Carney **art. d.** Perri Gorrara **casting** Karen Hazzard **world sales** Sam Jephcott **pub.** Stephen Chesley Assoc.

Pierrot Productions
(416) 461-1981

Bloodlust
No Uncertainty

Principal photography to begin July/August 1980. **d.** Wyndham Wise **sc.** David Wade **story** Lynne Mullings **mus.** Nash The Slash.

Manhunt

A $1.5 million feature, based on the jail-break of Donald Kelly from a North Bay jail, scheduled for Summer 1980 **d.** Wyndham Wise **sc.** Wise and James Sanderson.

Les Productions Karim
(514) 842-1424

The Disco Murders

Principal photography to begin in Montreal, in July 1980. Estimated budget: $3.4 million. To be produced with a technical crew from Onyx Films **exec. p., p.** Jean Zaloum **d.** Roger Cardinal **sc.** Pat MacDougall **d. ph.** René Verzier.

Les Productions Le Loup Blanc
(418) 843-8716

Signe particulier: rêveur

Principal photography to begin in the Fall of 1980 in Quebec City. Estimated budget: $300,000 **p.** sup. Geoffroi de Bontemps **d.** Yves Simoneau **sc.** Pierre Powers, Jean-Pierre Matte, Yves Simoneau **adapt.** of a text by Pierre Powers **art. d.** Michel-André Thibault **p.** Yves Simoneau.

(continued on page 20

IN RELEASE

by J. Paul Costabile

Boardwalk

Producer: George Willoughby. **Executive producer:** Gerald T. Herrod. **Director:** Stephen Verona. **Script:** Verona, Leigh Chapman. **Photography:** Billy Williams. **Editor:** Thom Noble. **Music supervision:** Joel Dorn. **Running time:** 98 minutes.

David Rosen (Lee Strasberg) and his wife Becky (Ruth Gordon) live in Brooklyn's legendary Coney Island, and are as devoted to each other as when they married nearly fifty years ago. But the peaceful neighborhood of their youth has changed. Many of their friends have died or moved away, their synagogue is empty of members, David's restaurant is failing, Becky can no longer attract students to her piano lessons, and a gang called the Satans rules the streets and the boardwalk. Though the Rosens are determined not to be forced out, they have family conflicts to unsettle them, as they try to mediate between their daughter Florence (Janet Leigh) and her musician son Peter (Michael Ayr). Then Becky succumbs to cancer, and David finds himself a marked man after he defies the gang leader Strut (Kim Delgado). As in his 1974 film **The Lords of Flatbush,** Stephen Verona's **Boardwalk,** at its best moments, is a fine evocation of the harder side of life in New York. Evergreen Ruth Gordon is her typically spunky self, and Lee Strasberg shows great dignity as the epitome of Gray Power. It is almost possible to overlook the shaky plotting and the racist overtones of David's conflict with the gang. Lillian Roth, in her last role, and Linda Manz — typically cast as the gang's only girl — make brief appearances. With Joe Silver, Eddie Barth, Eli Mintz, Rashel Novicoff, Merwin Goldsmith, Forbesy Russell, Sammy Cahn.

Distributor: Danton

Ratings: Adult - Ontario

Death Ship

An Astral/Bloodstar coproduction. **Producers:** Derek Gibson, Harold Greenberg. **Executive producer:** Sandy Howard. **Director:** Alvin Rakoff. **Script:** John Robins, from a story by Jack Hill and David P. Lewis. **Photography:** Rene Verzier. **Editor:** Mike Campbell. **Production design:** Chris Burke. **Music:** Ibor Slaney. **Running time:** 91 minutes.

After a mysterious collision at sea (that looks like outtakes from **The Poseidon Adventure**) **Death Ship** finds a handful of survivors adrift in the Caribbean. Among them are Captain Ashland (George Kennedy), the embittered commander of the defunct cruise ship who was about to be forcibly retired, his first officer Trevor Marshall (Richard Crenna) and wife and two children. They spot and climb aboard a rusting freighter, which, though it appears deserted, is haunted by the ghosts of the German officers who used it as a wartime prison ship. Its evil overcomes Ashland, who takes command and undertakes to finish the killing the vessel had begun. This latest collaboration between Alvin Rakoff and Harold Greenberg is more technically adept than was **City On Fire,** and the looming ship, with its gloomy passageways, has some innate menace. But **Death Ship** lacks a passable script, even by horror standards, to make much of its **Flying Dutchman** idea. Kennedy plays the deranged captain in a state of high somnolence, and such competent performers as Kate Reid (who contracts a rather extreme case of acne) and Saul Rubinek (who gets literally swung from the yardarm), are wasted. Only the children, played by Jennifer McKinney (the loyal daughter in **Running**) and Danny Higham, show much dignity. This may make a big splash, but it will sink without trace. With Nick Mancuso, Sally Ann Howes, Victoria Burgoyne.

Distributor: Astral

Ratings: Restricted - B.C. (content warning), Alta., Sask. (warning), Ont., N.B./ 14 years - Quebec

Foxes — Ladies of the Valley

A Casablanca Filmworks/Polygram production. **Producer:** David Puttnam. **Director:** Adrian Lyne. **Producer, script:** Gerald Ayres. **Photography:** Leon Bijou. **Editor:** Jim Coblentz. **Production design:** Michael Levesque. **Music:** Giorgio Moroder. **Running time:** 104 minutes.

Following in the footsteps of fellow Englishmen Alan Parker and Ridley Scott, Adrian Lyne makes a stylish feature debut with **Foxes.** It is an often grim but sometimes humorous tale of four girls who are trying to survive their mid-teens amidst the amorphous morality of easy sex, drugs and booze in Los Angeles' San Fernando Valley. They are Annie (rock singer Cherie Currie), a drugged out, burned out runaway from a brutalizing policeman father; Madge (Marilyn Kagan), a plump, bespectacled virgin who falls in love with a thirty year old businessman (a sleek looking Randy Quaid); Deirdre (Kandice Stroh), a flakey flirt who creates scenes for others to solve; and Jeanie (Jodie Foster), the level-headed rock of stability who tries to be a surrogate parent to her friends and dreams of making a home for them by herself, while she struggles with her own relationship with her chaotic mother (Sally Kellerman, who seems to be specializing in neurotic parents). Reunited with his costar from **Bugsy Malone,** Scott Baio handles himself as Brad, a slightly built skateboard whiz who looks out for the girls and pines after the self-destructive Annie. The script, the product of talks which Gerald Ayres had with his daughter, conveys perfectly the mood of modern adolescent desperation, though its very blunt language, and the resultant restrictive ratings, may keep its intended audience from seeing it. Lyne lets Leon Bijou overdo the soft-focus camerawork somewhat, but it is Jodie Foster as Jeanie who makes **Foxes** work. Now a svelte seventeen, she adds a new maturity to her unique combination of sensitivity, intellect and strength, in an affecting portrayal of a girl who shares her social class, background and opinions. With Adam Faith, Lois Smith, Mary Margaret Lewis, Wayne Storm, Robert Romanus, Jill Barrie Bogart, Jon Sloan, Grant Wilson, Lamont Johnson, Buddy Foster.

Distributor: United Artists

Ratings: Restricted - Sask., Ontario, Maritimes/ Mature (content warning) - B.C., Manitoba/14 years - Quebec

Friday the 13th

Producer, director: Sean S. Cunningham. **Script:** Victor B. Miller. **Photography:** Barry Abrams. **Editor:** Bill Freda. **Music:** Harry Manfredini. **Running time:** 98 minutes.

Long shuttered because of the violent deaths which have occurred there, and considered cursed by the local townspeople, Camp Crystal Lake in the New Jersey countryside is about to reopen. But on the night of **Friday the 13th,** camp owner Steve Christy (Peter Brouwer), his head counsellor Alice (Adrienne King), and their six assistants, discover that the warnings were true, as one by one they meet a sorry end. Directed by the same Sean Cunningham who produced the Wes Craven shocker **Last House On The Left,** this is a bizarre amalgam of **Meatballs** and **Halloween.** What Cunningham hasn't learned from his earlier excursion into the bloody realm, he borrows from Tobe Hooper (shots of the full moon), John Carpenter (the killer as a subjective camera) and George Romero (special effects man Tom Savini, and a zombie thrown in just for fun). With a nasty misogynistic conclusion — the killer is a deranged, sex-hating mother — **Friday the 13th,** featuring several slashings, an impaling or two, an axing and a pretty gruesome beheading, is clearly only for devotees of gore. Since Victor Miller's script gives the cast no room for acting, no useful comment can be made, except to note that only Betsy Palmer (the mad mother) and Bing Crosby's son Harry, as one of the doomed counsellors, are recognizable. You have been warned. With Laurie Batram, Mark Nelson, Jeannine Taylor, Robbi Morgan, Kevin Bacon, Walt Gorney, Ari Lehman.

Distributor: Paramount

Ratings: Restricted - B.C. (content warning) Sask. (warning), Ontario, Maritimes (warning)/ Adult Parental Guidance - Manitoba

Happy Birthday, Gemini

Producers: Rupert Hitzig, Bruce Calnan. **Executive producer:** Alan King. **Director, script:** Richard Benner, from the play **Gemini** by Albert Innaurato. **Photography:** James B. Kelly. **Editor:** Stephan Fanfana. **Music:** Rich Look, Cathy Chamberlain. **Running time:** 107 minutes.

On their way to California, Randy Hastings (David Marshall Grant) and his sister Judith (Sarah Holcomb) pay a surprise visit to their fellow Harvard student Francis Geminiani (Alan Rosenberg), to help celebrate his 21st birthday. They are rather taken aback that he isn't too happy to see them. It's not so much that he is embarrassed that his WASP friends have to see the rundown South Philadelphia tenement he lives in, or his outrageous neighbours; he's unsure which of the siblings he is in love with. If Richard Benner, in his adaption of Albert Innaurato's hit play, had shown the same sympathy for the characters that was so evident in **Outrageous, Happy Birthday, Gemini** might have worked as a film, in spite of its staginess. But this is not what happens. Alan Rosenberg plays Francis as a terminally morose wimp, and Madeline Kahn, as the floozy next door, is uncharacteristically strident and miscast. Only Robert Viharo and Rita Moreno, as Francis' earthy father and his mistress, show any understanding. With Timothy Jenkins, David McIllwraith, Maura Swanson, Richert Easley.

Distributor: United Artists

Ratings: Restricted - Ontario/14 years - Quebec

Jack London's Klondike Fever

Producer: Gilbert Taylor. **Executive producer:** Harry Alan Towers. **Director:** Peter Carter. **Script:** R.J. Dryer (i.e. Charles Israel), Martin Lager. **Photography:** Bert Dunk. **Editor:** Stan Cole. **Production design:** Seamus Flannery. **Music:** Hagood Hardy. **Running time:** 104 minutes.

In 1897, a young hellraiser from San Francisco named Jack London landed, with his foul mouthed partner Merrit Sloper, in the lawless Alaska town of Skagway, bound for the gold fields of the Canadian Klondike. Unfortunately, in saving a mistreated sled dog, London crossed the will of outlaw king Jefferson "Soapy" Smith, and when, after passing muster at the border with the tough but just legendary Mountie Sam Steele, he and Sloper arrived at their stake, Smith and his men were waiting for them, the inevitable showdown in the offing. Though it might be hard to believe that a film which combined one of America's best known adventure novelists, the awesome scenery of the Canadian north, and the dramatic tales of the gold rush chronicled by Pierre Berton would be dull, **Jack London's Klondike Fever** is just that. The plot is culled from the style of a Republic western, and as Jack London, Jeff East has all the acting ability of a pine tree. Rod Steiger, retaining his clerical collar from **The Amityville Horror,** preens as Smith, and Angie Dickinson, as a dancehall girl, looks like she never acted before. The more creditable performances by Robin Gammell, who as Sloper at least looks and talks like a sourdough, Gordon Pinsent (typically roguish as gambler Swiftwater Bill Gates), and Lorne Greene (properly majestic and patriarchal as Steele) are wasted. It's easy to see why Berton disassociated himself from it. With Barry Morse, Lisa Langlois, Michael Hogan, Sherry Lewis.

Distributor: International Film Distributors

Ratings: Adult - Alberta, Ontario

The Long Riders

Producer: Tim Zinneman. **Executive producers, script:** James Keach, Stacy Keach. **Director:** Walter Hill. **Script:** Bill Bryden, Steven Phillip Smith. **Photography:** Ric Waite. **Editor:** David Holden. **Production design:** Jack T. Collis. **Music:** Ry Cooder. **Running time:** 100 minutes.

In his latest examination of the American outlaw, Walter Hill turns to those legendary figures of the Old West, Jesse and Frank James, in **The Long Riders.** The brainchild of James Keach and his brother Stacy, who bring conviction to the roles of Jesse and Frank, it follows the recent trend in westerns to re-evaluate the traditional interpretations as to who were the heroes and who the villains. Here, Hill sees the James', Youngers and Millers, all of whom had fought for the Confederacy in the Civil War, as being agents of the South's revenge against the banks, railways and the smooth Pinkerton agents such as Rixley (James Whitmore Jr.) who symbolized the Northern victory. The rest of the gang is ably played, in a unique casting coup, by brothers. David Carradine is the rough but quipish Cole Younger, with Keith Carradine as Jim and Robert Carradine as Bobby. The Quaids, Randy and Dennis, play the Millers. And Nicholas and Christopher Guest round out the fraternal cast as Bob and Charlie Ford, who finally shoot Jesse down. Pamela Reed is the sharpshooting hooker Belle Starr, while Felice Orlandi is a legend-hungry reporter. Hill fully acknowledges his debt to Hawks, Ford and Peckinpah, and his technical skill helps overcome an episodic plot in this well designed film. With Fran Ryan, Savannah Smith, Amy Stryker, Shelby Letherington, Harry Carey Jr., Kevin Brophy, West Buchanan.

Distributor: United Artists

Ratings: Restricted - B.C. (warning), Alta., Sask. (warning), Ontario (warning)

Nothing Personal

A Quadrant/Purple Heart production. **Producers:** David M. Perlmutter, David Main. **Executive producers:** Alan Hamel, Jay Bernstein, Norman Hirschfield. **Director:** George Bloomfield. **Script:** Robert Kaufman. **Phography:** Laszlo George, Arthur Ibbetson. **Editor:** George Appleby. **Music:** Peter Mann. **Running time:** 97 minutes.

IN RELEASE

Outraged that the U.S. Army and a construction conglomerate are planning a missile base and townsite on the breeding ground of an endangered species of seal, Alaskan law professor Roger Keller (Donald Sutherland), heads for Washington. There, he engages bright and beautiful lawyer Abigail Adams (Suzanne Somers) to help him in his fight with the corporation and its smooth-talking president, Bob Ralston. Roger and Abigail's relationship soon becomes much closer than lawyer-client, while they search for an old Indian who can save the day. **Nothing Personal** should be a sharp satire of corporate and government coverups, but Robert Kaufman's script is full of triteness and cliché. All Sutherland does is grin in his usual spacey way, while Somers beams brightly, and Lawrence Dane, as Ralston, is sonorous but little else. Not even a mock-Hitchcock interlude, complete with Bernard Herrmann-style music, can save this film, which was shot by George Bloomfield mainly in Toronto. Like Chief Dan George's befuddled character, the audience is lost. With Roscoe Lee Browne, Dabney Coleman, David Steinberg, Craig Russell as Mae West, Gary Reineke, John Dehner, Jane Mallet.

Distributor: Ambassador

Ratings: Adult - Sask. (warning), Ontario, Nova Scotia/ Adult not suitable for children - Alberta/ Mature (warning) - B.C., Manitoba

The Nude Bomb

Producer: Jennings Lang. **Director:** Clive Donner. **Script:** Arne Sultan, Bill Dana, Leonard Stern. **Photography:** Harry L. Wolf. **Editor:** Walter Hannemann. **Production design:** William Tuntke. **Music:** Lalo Schifrin. **Running time:** 94 minutes.

Norman Saint-Sauvage, the mysterious head of the evil international organization known as KAOS, has interrupted television broadcasts world wide to announce his plan to explode bombs that will destroy all fabrics, thus rendering the planet's population naked. In order to meet the threat, the chief of the Provisional Intelligence Technical Service - PITS - calls on his ace agent 86, Maxwell Smart, to find and foil the villain. And so, after a hiatus of more than a decade, the bumbling hero of one of the better comedy series of sixties' television is once more at large. Don Adams has worn very well, and makes Max as engaging as he ever was, but **The Nude Bomb** is rather too calculated for its own good. Having the plot go to the Universal studios, for example, is nothing more than an excuse to show off the Universal Tour and its hokey exhibitions. The script's gags are not up to the levels which Mel Brooks and Buck Henry regularly supplied to the series, nor do Andrea Howard, as Max's vanishing assistant, or Dana Elcar as the Chief, compare well with the roles orginated by Barbara Feldon and the late Ed Platt. Vittorio Gassmann makes a nicely ludicrous heavy though. With Sylvia Kristel, Rhonda Fleming, Pamela Hensley, Norman O. Lloyd, Sarah Rush, Gary Imhoff, Bill Dana, Joey Forman.

Distributor: Universal

Ratings: Adult - Ontario, New Brunswick/ Mature (warning) - British Columbia/ Family (warning) - Alberta

SADA

(continued from p. 5)

SADA accuses the colleges of copying rented films, and of picking up television programs. The colleges, predictably, defend themselves, saying that their a-v budgets are insufficient to buy material they need. But SADA is willing to award permits to institutions which wish to copy a-v material, insuring the producers of a fair royalty.

According to Jean-Guy Jacques (formerly with Radio-Quebec) and Jacques-Bernard Parent (SADA's general secretary), SADA's aim is not to keep schools and colleges from making copies of a-v material. It simply wishes to issue licences permitting such copying. SADA would charge $10 per minute for any document so copied, returning 75% of the royalties to the producer of the document.

Remember My Name

A Lion's Gate Production. **Producer:** Robert Altman. **Executive producer:** Tommy Thompson. **Director, script:** Alan Rudolph. **Photography:** Tak Fujimoto. **Editors:** Thomas Walls, William A. Sawyer. **Music:** Alberta Hunter. **Running time:** 94 minutes.

Like his first film, **Welcome To L.A.**, Alan Rudolph's **Remember My Name** has gathered more respect with critics and at festivals than in the commercial marketplace. It is the story of Emily, a gaunt woman who is released from prison after twelve years. She rents herself a room, takes a job with an unsympathetic store owner (Jeff Goldblum), and takes to harrassing a worn-looking carpenter named Neil Curry (Anthony Perkins), and his wife Barbara (Berry Berenson, actually Mrs. Perkins). It eventually turns out that Neil and Emily were once married, and that her almost psychopathic revenge on him stems from his refusal to recognize her or her sacrifice of love. In this update of a forties romantic theme, Rudolph shows greater control over his material than in the overwrought previous picture. But his extensions of Altman's multiple narrative techniques remain somewhat pretentious and overworked. Fortunately, he has Geraldine Chaplin to play Emily. She has inherited her father's capacity to engender pathos, and her battered but not broken ex-convict, though something of a stereotype, is yet another one of her fragile, quietly obsessive characters. And then there is the soundtrack, the wry songs of the legendary Alberta Hunter, which compliments, and almost overshadows, the visuals of this decidedly uncommercial film. With Moses Gunn, Timothy Thomerson, Alfre Woodard, Marilyn Coleman, Jeffery Ferry, Dennis Franz.

Distributor: New Cinema

Ratings: Restricted - Ontario

The Tin Drum /(Die Blechtrommel)

Producers: Anatole Dauman, Franz Seitz. **Director:** Volker Schlöndorff. **Script:** Seitz, Schlöndorff, Jean-Claude Carrière, Günter Grass, from the novel by Grass. **Photography:** Igor Luther. **Editor:** Suzanne Baron. **Music:** Maurice Jarre. **Running time:** 142 minutes.

Even before he is born into a family of Danzig shopkeepers in 1924, Oskar Matzerath has the distinct impression that life will not be especially kind to him. After three years of observing adult squabbling, deceit and hypocrisy, he is certain of it. And so he fakes a fall down the cellar stairs to explain the fact that he has willed himself not to grow. Instead, for the next seventeen years he remains, as he puts it, a gnome, playing his tin drum and uttering his glass-shattering scream to warn of the approach and triumph of Hitler and global war. Volker Schlöndorff's film of Günter Grass' acclaimed novel **The Tin Drum** is perhaps the best work to come out of the German cinema renaissance. Winner of the 1979 Academy Award and, with **Apocalypse Now,** the Cannes Festival Palme d'or, it captures much of Grass' dark but humorous parable of the rise and fall of the Third Reich seen through the eyes of a person who is, and at the same time is not, a child. David Bennent, with his sad wise eyes, is perfect as Oskar, as are Angela Winkler and Berta Drews in the important roles of his mother and grandmother. Mario Adorf and Daniel Olbrychiski stand out as the two men in Oskar's life, either of whom may be his father, and Heinz Bennent (David's father) turns in a fine performance as a neighbor who is an archetypical brownshirt. As Sigismund Markus, the Jewish shopkeeper ("recently baptized") who provides Oskar with his drums, Charles Aznavour is a picture of quiet suffering. This dark allegory is not for all tastes, but the predictable objection of the Ontario censors to the scenes of Oskar's sexual initiation, is yet another case of provincial **honi soit qui mal y pense.** With Katharina Tahlbach, Andrea Ferreol, Fritz Hakl, Mariella Oliveri, Ernst Jacobi, Wener Rehm. German with English subtitles.

Distributor: New World-Mutual (German version)

Cine 360 (French version)

Ratings: Restricted (warning) - British Columbia/ 14 years - Quebec/ Not passed - Ontario

Where the Buffalo Roam

Producer, director: Art Linson. **Script:** John Kaye. **Photography:** Tak Fujimoto. **Editor:** Christopher Greenbury. **Production design:** Richard Sawyer. **Music:** Neil Young. **Music editor:** Jim Henrikson. **Running time:** 96 minutes.

Of the many wild creatures thrown up by the media in the late 1960's, none was wilder than Dr. Hunter S. Thompson, the prophet of gonzo journalism. **Where the Buffalo Roam** is a suitably anarchistic look, somewhat fictionalized, at his life and times. Insofar as John Kaye's script—which Thompson co-operated on—has a plot, it is about the writer's search for the insanity that he saw at the heart of America during Richard Nixon's presidency. Speciffically, he finds it at the Super Bowl of 1972, and on the campaign trail of that year. One of the many bizarre incidents has Thompson getting a surreal interview with Nixon in an airport washroom. Also recurring from time to time is Karl Lazlo, a radical lawyer friend of Thompson's who becomes involved in revolutionary activities, and the whole story is seen from the unique perspective of a man with a prodigous capacity for pills and Wild Turkey. With bravura performances from Bill Murray as Thompson, and Peter Boyle in mustache and wig as Lazlo, **Where the Buffalo Roam** has an off the wall energy that will appeal to the afficiandoes of stoned cinema, where Art Linson's lack of any real insight will not matter. With Rene Auberjonois, R.G. Armstrong, Danny Goldman, Rafael Campos, Leonard Gaines, Richard Dixon, Mark Metcalf.

Distributor: Universal

Ratings: Restricted - Ontario/ Mature (warning) - B.C., Manitoba/ Adult not suitable for children - Alberta/ 14 years - Quebec

FLASH !

a classy deal in the new year!

CineMag has introduced a new classified ad policy for 1980. To stimulate communication within the film community, insertions in the classified column will be run free of charge for individuals wishing to place industry-related ads. For companies and organizations, the classified rate of $0.50 a word still applies.

So, if you are looking for a job, want to buy or sell something, offer a service or share information, just fill out the coupon below and mail it to:
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ORGANIZATIONAL NEWS

ACTRA
Association of Canadian Television and Radio Artists
(416) 363-6335

The Board of Directors of the Association of Canadian Television and Radio Artists has called for a referendum vote of all ACTRA members to secure a strike mandate in the jurisdiction of Canadian independent film production.

ACTRA, the union that represents 6500 professional performers and writers, is currently in negotiations for new Collective Agreements for writers and performers with the independent producers who make feature films, industrial films, and television programs. The producers are represented by the Canadian Association of Motion Picture Producers (CAMPP), the Canadian Film and Television Association (CFTA), the Association des Producteurs du Film de Quebec (APFQ) and the National Film Board of Canada (NFB).

The decision to hold a referendum vote on the withdrawal of services, in the event a satisfactory settlement cannot be reached, was taken at an emergency conference call meeting of the Board of Directors, April 17, 1980. It followed a report from ACTRA's Negotiating Committee that serious difficulties have arisen in negotiations and that many key and vital problems remain unresolved.

The major stumbling blocks to a settlement include:
- the producers' demand for a nine hour work day. (An eight hour day has been in effect for many years.)
- the producers' proposal for a five year contract. (The usual term of ACTRA's Independent Production Agreements has been two years.)
- the producers' proposal for reduced rates to be paid to actors for rehearsal.
- the producers' proposal that 'Extras' be allowed to speak one line of dialogue. ('Extra' roles are by industry definition non-speaking roles.)
- the producers' demand for looser controls on the engagement of non-Canadian talent in feature films.
- the producers' proposal for reduced residual payments to performers and writers based on minimum fees rather than the fees actually paid.

In a period when direct satellite transmission, pay-TV and videodiscs promise t bring major changes to the recorded media, ACTRA is committed to building into the Agreements a schedule of payments that will properly protect and reward its members' creative contributions in the future. This is an extremely serious issue for writers. ACTRA writers have always withstood pressure to have 'buy-outs' in the Agreement. The producers are now insisting that they be entitled to buy, for varying percentages of the minimum fee, fifteen years of every kind of use, throughout the world. ACTRA proposes that use be broken down to provide for pay-TV use, conventional television use, theatrical use and other supplementary uses, and that a separate royalty fee be paid to writers for each basic use.

"ACTRA's aims are clear and reasonable." ACTRA President Jack Gray says. "The members of ACTRA who write and perform in films and television programs have a huge stake in the development of an accomplished and prosperous Canadian production industry, one that will grow and provide more work for Canadians in the future. In this we believe the interests of ACTRA and the producers are the same."

"But in their current proposals the producers are attempting to turn back the clock, to reduce the effectiveness of Agreements that have been built up over twenty years of negotiations," Gray adds. "We are determined to reach a satisfactory settlement in the present negotiations, and if possible to do that quickly and without any direct confrontation."

Talks on the renewal of the Agreements began last October, well in advance of the March 31, 1980 expiry date of the existing Agreements. However, due to a number of delays by the producers, there was no bargaining on issues until the day the Agreements expired. After a two week session of negotiations in April, despite ACTRA's insistence on continuous negotiations, the producers unilaterally declared an extended adjournment. Talks are now scheduled to resume May 5, 1980.

On May 5, ACTRA members were mailed the referendum ballot asking for a strike mandate. By June 4, provided the members take a positive vote, and in the event that no satisfactory settlement can be reached between ACTRA and the engagers, ACTRA's National Executive will be authorized to set a strike date.

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CFEC
Canadian Film Editors Guild
(416) 485-3222

The 300 and still-growing membership of the Editors Guild have voted in favour of negotiating an amalgamation with the Director's Guild.

Nominations for a new executive were held on May 27. Final nominations and elections will be held June 24 in Toronto. Call Kate Williams for further information at (416) 485-3222.

CFSS
Canadian Film Sound Society
(416) 961-3911

At the CFSS' April meeting Gerr-Electro Acoustics arranged a demonstration of the Calrec Sound Field Microphone given by Prof. John Vanderkooy of Waterloo University, Dept of Physics. At least one other microphone seminar will be held in the future.

In June a new series of workshops on "Boom" operation will start. The first session will be on June 10 and will be conducted by Stephen Switzer and other members. For information call 928-1152.

Society members will also be cooperating with members of the Academy-Actra Branch for a workshop on June 14, 1980.

DGC
Directors Guild of Canada
(416) 364-0122

Two corrections were reported, concerning information in the last Director's Guild column in CineMag. The National Executive Secretary is Mickey Currie. The DGC Business Representative (Montreal) is Nicole Hainault.

Pioneers Dance Honor Cleary

The Picture Pioneers of Quebec will hold their 32nd Dinner Dance on June 4 at the Hôtel Régence Hyatt in Montreal. The reception begins at 6 p.m. in the Salons Régence B and C, the dinner at 7:30 p.m. Frank Pavan's orchestra will play and tickets are $25.00. For information and tickets, call Jean Cyr - 725-9163, J.P. Hurtubise - 382-8475, Don Drisdell - 489-8461 or Mike Di Manbro - 932-7611. The William Singleton Memorial Shield will be awarded to Tom Cleary.

Top Prize To Toller in France

TORONTO — The CBC Superspecial, **Toller Cranston - Dreamweaver,** grabbed the top prize at the 1980 Montreux Television Festival, in Montreux, Switzerland. Program was awarded the Golden Rose of Montreux in the Best Variety Show category.

Jack McAndrew, outgoing Area Head TV Variety, pointed out that CBC Television Variety has won the award two years running.

A CBC production, **Dreamweaver** was produced by J. Edward Shaw and Charles Weir. J. Edward Shaw directed. Allan Booth, Robert Sandler, Robin White, Toller Cranston and Charles Weir were the writers.

The Montreux Television Festival, celebrating its 20th anniversary this year, was organized as an international competition of television programs to promote a better knowledge of light entertainment productions and to encourage the creation of original works.

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To stimulate communication within the film community, insertions in the classified column will be run free of charge for individuals – subscribers of CineMag – wishing to place industry-related ads. For companies, organizations and non-subscribers, the classified rate is $0.50 a word.

Production company with international credentials seeks scripts/treatments for short children's or juvenile films. Documentary subjects also considered. Destiny Films, P O Box 63 NDG, Montreal, Que, H4A 3P4.

Canadian immigrant film technician receptive to offers. 15 years' production experience major international studios. First assistant director to Huston, Kubrick, Ross, Pierson, Edwards and others; writer/director of EMI-MGM feature "Dulcima" starring John Mills - winner Golden Venus, Best Foreign Film, Altanta International Festival. Frank Nesbitt, 4523 1/2 Fulton Ave. North Hollywood, California 91423. (213 789 8810).

Screenplay for sale or option. Canadian writer. About a woman involved in creating a fake religious cult."Placebo." Stephen Bowlsby 702 Lucile Ave., Los Angeles, Calif. 90026.

Co-producer wanted for public offering. Screenplay by Canadian Cinema MFA at USC. About atomic bomb built in Vancouver. Stephen Bolsby, 702 Lucile Ave., Los Angeles, California 90026.

Foundations of screenwriting June 28/29 Seminar/Syd Field. Sponsored by TV/Film Institute $60 (403) 437 5171.

Journalist with story lines for Global Love/Thriller/Docu. Films seeks producer/agent R. Basque, 7501 - 37th Ave, Calgary.

Space for rent: Spadina/King area. $90 and up. Small offices completely renovated. Use of furnished common area. All utilities incl. Also: totally renovated large open area, 2500 sq. ft. available by week or month. Contact Vincent (416) 368-9944.

For Sale: Debrie 16-Type DB floor mounted double system, 16mm projector with Angeneux F-50mm Lens. $1400.00 1-204-786-5578.

Five scripts of international caliber, musical comedies, looking for directors, producers: write box 626, CineMag, Box 398, Outremont Station, H2V 4N3.

Wardrobe mistresses, time, budget; Shortage of costumes, your problem. Try us first. Clothes from 50's back. "By-the-Pound", 1219 Crescent, Montreal (514) 861-4015.

Actor 16 yrs 5'7" 125 lbs seeks principal or minor roles for films shot in Que. preferably in Montreal (Resume). Call Carlo (514) 688-7472.

Firearm Rentals & Research, A. Barnes (416) 561-9604, 2783 King St. E. Hamilton.

International writer with six different film scripts seeks producer for making films in Canada. Tel. (506) 854-6068.

Man / wife team experienced in seamanship / film production share resp. expenses profits in the making of TV series, P.O. Box 4865, Vancouver, B.C. J6B 4A6.

Location for rent. Empty mansion in central Toronto with 10,000 sq. ft., 3 floors of rooms and hallways, paneled walls, moulded ceilings, and fireplaces. Surrounding area includes 1 acre of gardens and landscaping. Contact Thomas Kellner (416) 923-2411.

Hairdresser freelancing in feature films etc. 20 years experience, member of ACFC, and permit list with I.A.T.S.E. Call Eileen at 487-3942.

Attention : Script Writers
West coast film company seeks story line for TV serials. Must have general appeal. Will be filmed in rural area, possibly an island. Send outline to Atari Productions, P.O. Box 1598, Gibsons, B.C. V0N 1V0.

Competent Screenwriter, Grad trained, organized, acting/production b.g. Will travel. Need help? Ken Forrest, 100 E. 27th St., Hamilton, Ont. L8V 3G1.

Video production technician looking for work with prod. company. Will do any tech work. Resume on request. Please call Bill Simeon, 51 Rosslyn Ave., Hamilton, Ont. L8L 7P1. Tel. (416) 549-3655.

Placement and production of 30 & 60 second merchant screen adv. for dr-in theatres. Less expensive than you think. Showcase screen ads, Bill Bundzeak, c/o Box 880, St. Catharines, Ont. L2R 6Z9. Tel. (416) 682-7267.

Couple seek same 42 ft. ketch. Film prod. & sail experts only. Share resp., expenses, profits and dreams "in the wake of..." J. Elbert, P.O. Box 4865, Vancouver, B.C. J6B 4A6. Tel. 665-6834.

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Conestoga film student seeks summer job in the industry. Exc. refs, grades, exp. resumé. Raymond A. Brounstein, 197 Mill Street, Kitchener, Ontario N2M 3R3. Tel. (519) 576-3783.

Writers: short screenplay wanted for production by director "bankable" with Canada Council. Free one-year option and $1,000 paid when grant received. Stephen Bowlsby, 702 N. Lucile, Los Angeles, CA 90026.

Space for rent: 1500 sq. ft. suitable for auditions, rehearsals and production. Art-deco offices. Downtown. Call Leah (416) 367-9660.

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Small film company requires energetic self starter to handle a variety of duties including secretarial, reception, bookkeeping, production and distribution assistance. Good typing, office experience necessary. Call (416) 362-1003 between 1 and 5 p.m.

Complete Research Service for Film: includes procurement of still photos, vintage film, sound recordings, props and documentary research. Jill Patrick, 58 Stewart St., Toronto M5V 1H6 (416) 368-9944.

For Sale: Bolex 16mm Rex 5 camera, mint condition, used once for short film. 17-85 Kern Vario Switar Zoom lens, 25mm Kern and 75mm prime lenses. Accessories: aluminum camera case, assortment of filters. $2,000 or best offer. Contact Mike (416) 487-2421.

Sonja Groat, actress, seeks speaking roles experience, blonde, ingenue, 5'3", 105 lbs. ACTRA, Toronto. Tel. (answering service) 364-7052 or (Agent) 962-7298 for photo and resumé.

For Sale: Minette viewer — 16mm; 4-gang syncronizer with sound head; squawk box; Siemans double system projector and 5-new rolls Kodak colour negative no. 7247 16mm film stock. Complete package $2,450. Contact Clay (416) 461-9770 or John (416) 461-7725.

Writer/researcher with solid film production background seeks single project, writing, research, or consultative work with production company. References. Contact Phil (416) 635-9342.

Composer: extensive experience in theatre and film. Richard (416) 654-2156.

For rent: Kem 8-plate editing machine and editing room. Excellent condition. Very reasonable rates. Call Paul (416) 226-3948.

Film and effects construction manager with experience on 200 films, including **Whistle Down the Wind, Dr. No, Thunderball, Holy Grail, Superman, Those Magnifiscent Men, The Newcomers** and **The Last Chase.** Also constructed the original R2D2 and land speeder for **Star Wars.** Contact Bill Harman (416) 431-4517 or (416) 282-7498.

NORTHWEST FILMS, a Montreal-based film production/script development company is looking for writers to generate and develop ideas for feature films. If you are a writer interested in working with a progressive film company, write us at 6029 Durocher, Montréal, Québec.

Prop Maker 10 yrs experience. Some effects work. Howard Munford (416) 3851.

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Eager beaver, All-Canadian boy seeks summer employment in the industry. Background includes law (2nd year, Univ. of Toronto), writing, production, sales and publicity - ideal producer's assistant or whatever. Danny (416) 782-5529.

Cegep Cinema Grad looking for work as production assistant or such job. Top marks, good refs, David Arrayet, Tel: (514) 738-3530.

Film Studies, York University Grad seeks fulltime position. Eager to work/learn. K. Anderson, 12 Galewood Dr., Weston, Ont.

Prop Maker - Construction of items that can't be purchased. Armour - sculpture - welding - fiberglass - furniture. Ted Ross, Box 925, Niagara-on-the-Lake, Ontario L0S 1J0 1-468-3701.

For Sale: Complete - 6 plate Steenbeck editing room. Contact Jack, 923-7215.

For Sale: Upright Moviola, model number UL 20 CS. One picture, two magnetic, three optical. Price: $2,000. Contact: Camera West (306) 522-1090, Regina.

Bryan M. Stoller, 19 years old, producer/director of 64 films, winner of 7 international awards. Directing, editing and acting experience. Looking for work outside of Ottawa. Please contact Bryan - 904 Winnington Ave., Ottawa, Ont. (613) 596-1577.

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Projects in Negotiation

(continued from p. 15)

Les Productions Vidéofilms
(514) 844-8611

Une journée en taxi

Principal photography to begin in Montreal, in June/July 1980. Estimated budget: $1.2 million **p.** Robert Ménard **assoc. p.** Marcel Pothier **line p.** Christian Girard **d.** Robert Ménard **sc.** Robert Fournier.

Quadrant
(416) 964-6661
(416) 961-8705

How the West Was Shrunk

To begin shooting in early 1980 **p.c.** The Purple Heart Film Corp. **exec. p.** David Perlmutter **d.** David Steinberg **sc.** Bob Kaufman **p. man.** Joyce Kozy King.

«Love»

Principal photography to begin in October, 1980. Estimated budget: $2 million. **exec. p.** David Perlmutter **p.** Renée Perlmutter **l.p.** Joni Mitchell, Liv Ullman, Antonia Fraser, Edna O'Brien, Penelope Gillat, Gael Green, Mal Zetterling, Nancy Dowd.

Rafal Productions Inc.
(514) 526-0834

Hot to Trot

Scheduled for early Spring 1980 **p.** Rafal Zielinski **d.** Rafal Zielinski **sc.** Edith Rey, from a story by Rey and Zielinski.

Raymond Daoust
(514) 526-6621

Guilty of Being Innocent

Principal photography to begin in the Summer, 1980, in Gaspé. **p.** Raymond Daoust.

Ronald I. Cohen Productions
(514) 935-8262

Ticket to Heaven

exec. p. Ronald Cohen **p.** Vivienne Leebosh **d.** Ralph Thomas

R.J. Langevin
(418) 681-6125

St-Louis Square

Shooting set for Summer 1980 in Montreal and Quebec City on a $5.9 million budget. **p.** Robert Langevin **d.** John Trent **sc.** Arnie Gelbart **l.p.** Nick Nancuso.

RSL Films Ltd.
(514) 844-3091

Writer's Block

Principal photography to begin July 7, 1980. **p.** Robert Lantos **exec. p.** Stephen J. Roth **sc.** Mark Kudlow, Lawrence Kaplen.

Zero, Zero

(formerly: "500 Keys"). Principal photography to begin in Sept. 1980. **p.** Robert Lantos, Stephen J. Roth **sc.** Kit Carsen, Barry Wexler.

Lingerie

Principal photography to begin in Nov. 1980. **p.** Robert Lantos, Stephen J. Roth **sc.** Leila Basen.

The Torrents of Spring

p. Robert Lantos, Stephen J. Roth **sc.** John Palmer, based on the novel by Ivan Turgenev.

Scorpio Film Productions
(416) 967-9191

Moon in Scorpio

August shoot in Cornwall, England, for 6 weeks on a Canada/U.K. co-production. **p.** Bill Lynn **d.** Silvio Narizzano **l.p.** Michael Sarrazin, Christopher Lee, Trevor Howard, Kate Nelligan.

Seagull Productions
(514) 933-4365

Memoirs of Montpasse

To begin in Montreal on June 1 with a $4 million budget **p.c.** A Persephone-Seagull Production **exec. p.** James Shavick **p.** Larry Hertzog **sc.** Jack Paris, Steve Manners **pub.** The Network, (416) 368-6175

Child's Play

To begin in Montreal on Sept. 1, 1980 on a $2 million budget **p.c.** A Seagull Production **exec. p.** James Shavick **p.** Larry Hertzog **pub.** The Network

Sefel Pictures International Ltd.
(416) 964-7900

The Last Time Around

Principal photography to begin in July 1980 **p.** John Ryan **sc.** Jim Henshaw.

Hungarian Roulette

Principal photography to begin in Toronto and France in late 1980. **p.** John Ryan.

Ghost Fox

p. George Mendeluk **d.** Mendeluk **sc.** James Huston.

Selkirk Films Inc.
(416) 967-5550

Goodbye California

A Canada/U.K. co-production scheduled for next spring **p.** Peter Snell **d.** Don Sharp **sc.** Sharp, Alan Scott, Chris Bryant.

Silverscreen International
(416) 922-2442

The Burning Book

Principal photography to begin in 1980 with a $7,750,000 budget **exec. p.** Robert S. Leckie **p.** Roy Krost **d.** Paul Almond **sc.** Ric Hardman **l.p.** Richard Harris, David Warner, Christopher Plummer **pub.** Stephen Chesley.

Simcom Ltd.
(416) 961-6278

Melanie

Principal photography to begin June 1, 1980 in Toronto. Casting is underway. **p.** Peter Simpson **pub.** Elizabeth Bloome, Berger-Novek PR (416) 865-0333.

Stratford Festival Canada
(519) 271-4040

The Importance of Being Earnest

cheduled to begin shooting in une 1980 **m.** Louis Applebaum **art. d.** Robin Phillips **l.p.** Richard Curnock, Barry MacGregor, Nicolas Pennell, William Hutt, Domini Blythe, Marti Maraden, Amelia Hall, Eric Donkin, and William Needles.

Thomas Ben International
(403) 463-5207

Here Come the Niggers!

A low budget film to begin shooting before the end of the year, in Alberta. **p. sc.** Isaac Thomas **pub.** Len Stahl (403) 424-4692.

King Cobra

To be filmed in Canada, India and Scandinavia next year **p.c.** Adamstahl Associates Limited **sc.** Isaac Thomas **ph.** B.J. Haba.

Trimedia
(403) 264-4460

Athabasca

To begin sometime early 1980 in Edmonton with a budget of $2.4 million **p.c.** Trimedia Studio/Great Bear Film Ltd. **exec. p.** David Dortort **p.** Alec MacDonald **sc.** David Dortort.

U.F.O. Holdings
(514) 670-7060

Double Barrel

To begin in Toronto, Windsor and Detroit on August 1, 1980 with a budget of $1.9 million **exec. p.** Sam Gabamonte and Leonard Trager **p.** Claude Castravelli **sc.** Gerry Younkins.

Touche pas, ça brûle

p. Claude Castravelli **sc.** Jacques Raymond **p.** Claude Castravelli **dist.** Compagnie France Film (514) 526-5971.

W.J.M. Productions
(416) 968-1682

Tony Baloney

To begin shooting June 1, 1980 in Toronto. (An Italian comedy). **p.c.** W.J.M. Productions **exec. p.** Jeoffry Kirsh, Mitchele Gold **p.** Pat Doyle, William Fruet **p. man.** Pat Doyle **p. sec.** Mary Young **d.** William Fruet **sc.** Ida Nelson **l.p.** brian George. **art. d.** Bruno Rubeo